ISSUE 363 | 7 DECEMBER 2005 | UK £3.99 | US $7.99

Panini COMICS

DOCTOR · WHO

ZINE

INSIDE

TORCHWOOD
Captain Jack gets his own series

SEASON SURVEY RESULTS
The best and worst of Series One

A GROATSWORTH OF WIT
The start of a brand-new comic strip

THE UNQUIET DEAD
What the Dickens was going on?

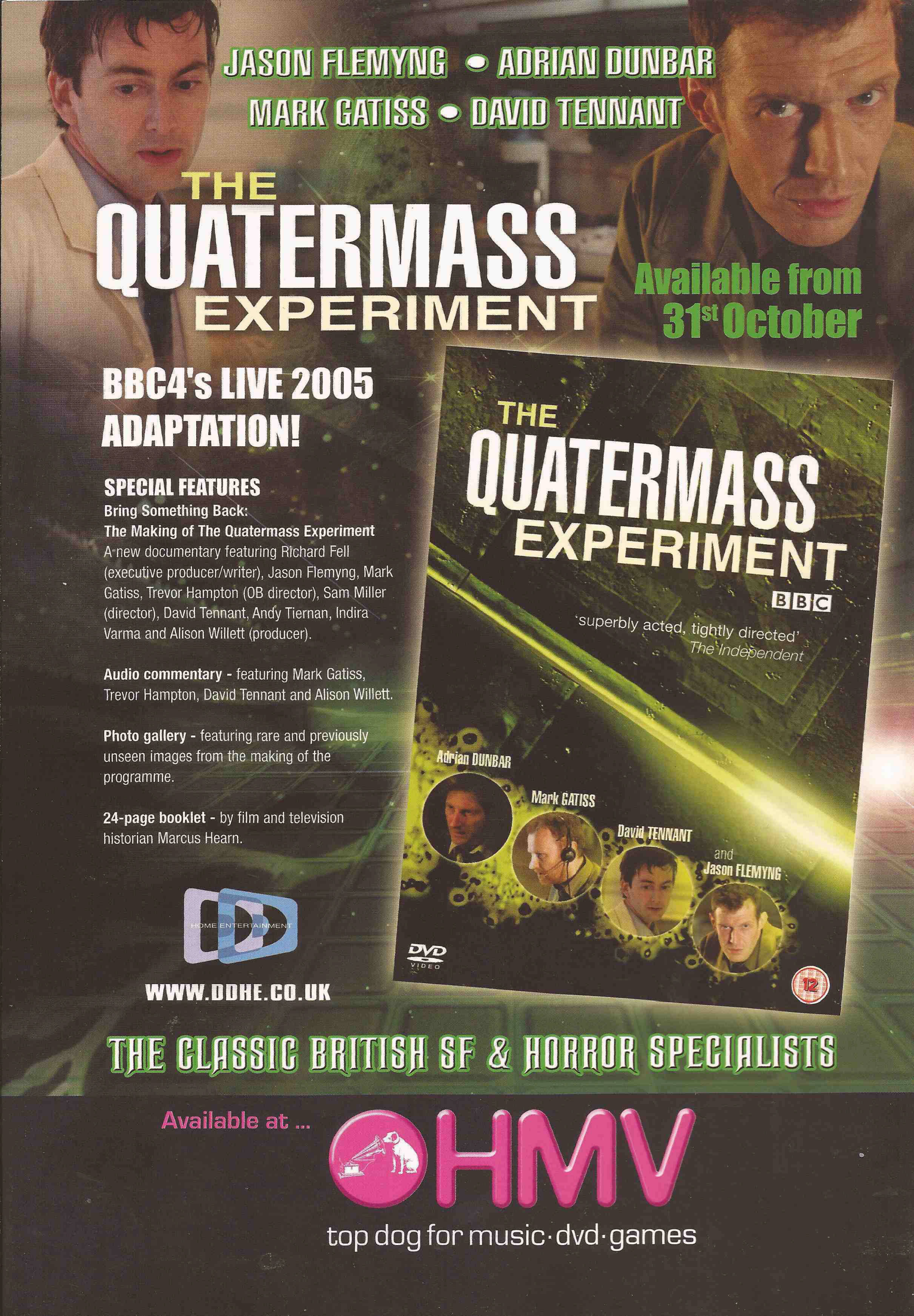
WIN! SERIES ONE ON DVD!

POLICE BOX
DOCTOR WHO
The Complete First Series

Farewell to the NINTH DOCTOR

SPECIAL ISSUE! *We bid a fond goodbye to Christopher Eccleston's fantastic Time Lord – plus a special report from his last day on set...*

363 DOCTOR WHO MAGAZINE | FAREWELL TO THE NINTH DOCTOR | DWM SEASON SURVEY RESULTS | THE UNQUIET DEAD | TORCHWOOD | A GROATSWORTH OF WIT | AWARD-WINNING ADVENTURES IN TIME AND SPACE



JASON FLEMYNG • ADRIAN DUNBAR
MARK GATISS • DAVID TENNANT

THE QUATERMASS EXPERIMENT

Available from 31st October

BBC4's LIVE 2005 ADAPTATION!

SPECIAL FEATURES
Bring Something Back:
The Making of The Quatermass Experiment
A new documentary featuring Richard Fell (executive producer/writer), Jason Flemyng, Mark Gatiss, Trevor Hampton (OB director), Sam Miller (director), David Tennant, Andy Tiernan, Indira Varma and Alison Willett (producer).

Audio commentary - featuring Mark Gatiss, Trevor Hampton, David Tennant and Alison Willett.

Photo gallery - featuring rare and previously unseen images from the making of the programme.

24-page booklet - by film and television historian Marcus Hearn.

THE QUATERMASS EXPERIMENT
BBC
'superbly acted, tightly directed'
The Independent
Adrian DUNBAR
Mark GATISS
David TENNANT
and
Jason FLEMYNG
DVD VIDEO
12

HOME ENTERTAINMENT

WWW.DDHE.CO.UK

THE CLASSIC BRITISH SF & HORROR SPECIALISTS

Available at ...

HMV

top dog for music·dvd·games

DWM363 PULL TO OPEN...

EDITOR'S LETTER

THERE WERE TIMES, NOT SO VERY LONG AGO, that Clayton or myself would struggle with what to talk about in these little editorials. (You probably didn't notice, though, because of our amazing wit and ability to blind you with jokes about Shreddies or the contents of the **DWM** photo cabinet.) But back then, if we're honest, we didn't have quite so much to celebrate.

But *now*... well! We're being spoilt rotten with at least three 13-episode seasons, two Christmas Specials, and – this issue – the news of a spin-off show and two further mini episodes! Yes, it's true – take a look at *Gallifrey Guardian*! Meanwhile, *Doctor Who* has won three hugely-deserved gongs at the National Television Awards (**DWM**'s own awards ceremony is on page 32, by the way), and is appearing on billboard posters up and down the country just to advertise some *repeats* on UK Gold! And did you see the *Daily Star*'s front page the other week? Front page news just because the series *might* be dubbed into German. Madness!

But brilliant though all of these things are, what I really want to talk about this issue is Christopher Eccleston. At the *Doctor Who* press launch back in March, I shared a few brief words with Chris to congratulate him on the first episode of the series. Of course, at the time, none of us knew that Chris had already finished his time on *Doctor Who*, and that this launch would actually mark one of his last official duties on the show. But although Chris had endured people coming up to him all night, he graciously accepted my compliments. "Enjoy your night," he said, as we parted company. "This night's for *you*, and all the *Doctor Who* fans here tonight."

It sums up Chris' attitude to *Doctor Who* – and life generally. Several times in press interviews Chris noted how one of the central messages of *Doctor Who* is to celebrate life, because we only have a short time. So this issue is for *you*, Chris.

And all *your* fans.

Tom

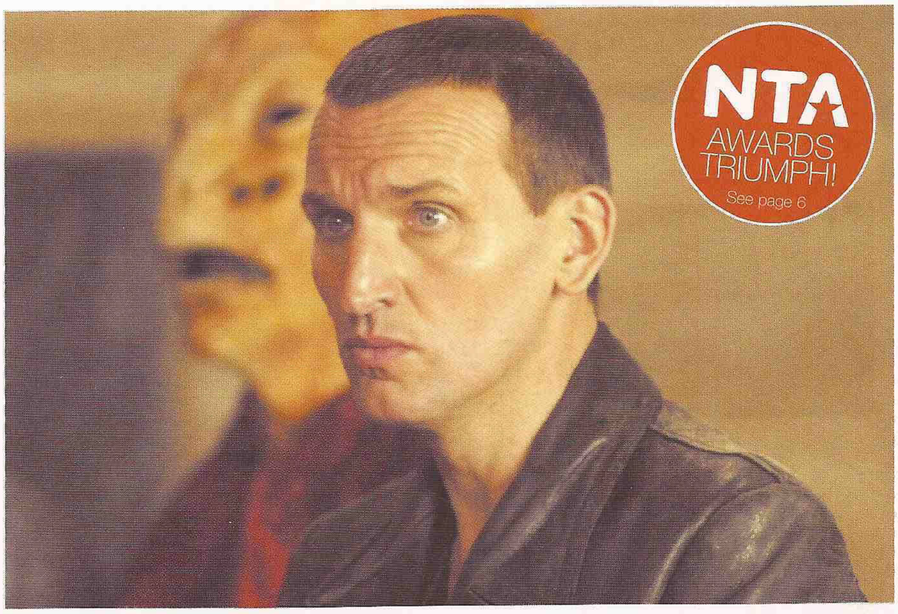
EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON, PERI GODBOLD

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO
Joe Ahearne, John Barrowman, Kate Beharrell, Nicholas Briggs, Phil Collinson, Russell T Davies, Alastair Dewar, Christopher Eccleston, Rob Francis, Julie Gardner, Mark Gatiss, Murray Gold, Adam Gordon, James Goss, Louise Gray, Ian Grutchfield, Dave Houghton, Claire Jones, Kate Lawson, Brian Minchin, Steven Moffat, Matthew Parkes, Andrew Pixley, Cassandra Power, Jane Record, Gareth Roberts, Gary Russell, Gillane Seaborne, Ed Stradling, David Tennant, BBC Publicity, BBC Worldwide, bbc.co.uk and Big Finish.

DISPLAY ADVERTISING
orange20 advertising sales
email: panini.adsales@o20.co.uk

Doctor Who Magazine™ Issue 363. Published November 2005 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2005. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. For back issues or subscription enquiries, contact MRM on 0870 055 1133. Printed in the United Kingdom. *DWM Lonely Hearts:* YOU – scruffy, animal skins, asked me for a light in 100,000 BC. ME – shy, demure schoolmistress, late twenties, bouffant. Wish I had given you the gift of fire. (BOX 163). Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. ISSN 0957-9818

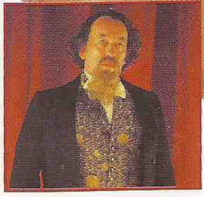


INSIDE: TIME TO SAY GOODBYE

14 Christopher Eccleston promised us "the trip of a lifetime" and that's exactly what he gave us. Benjamin Cook reports from the set on Chris' last day, as we pay tribute to the Ninth Doctor...

22 COMIC STRIP: *A GROATSWORTH OF WIT*
Part One: The Ninth Doctor begins his final comic strip story, as he and Rose visit Soho and meet a man out of time... By Gareth Roberts and Mike Collins.

32 2005 SEASON SURVEY: THE RESULTS!
It's our first *Season Survey* for almost 16 years, and our biggest of all time! Find out who's won what, as we prepare to open the golden envelopes...



46 THE FACT OF FICTION:
THE UNQUIET DEAD
Our Ninth Doctor tribute continues with a trip back to Cardiff 1869 – where corpses are rising from their graves, and Charles Dickens is giving his final performance...

38 UNDER THE TREE
Find out what gifts Santa might be leaving under your Christmas tree next month in our festive *Off the Shelf* special!

49 PREVIEW: SERIES ONE DVD BOX SET
We preview the goodies stuffed inside the new *Complete First Series* box set...

REGULARS

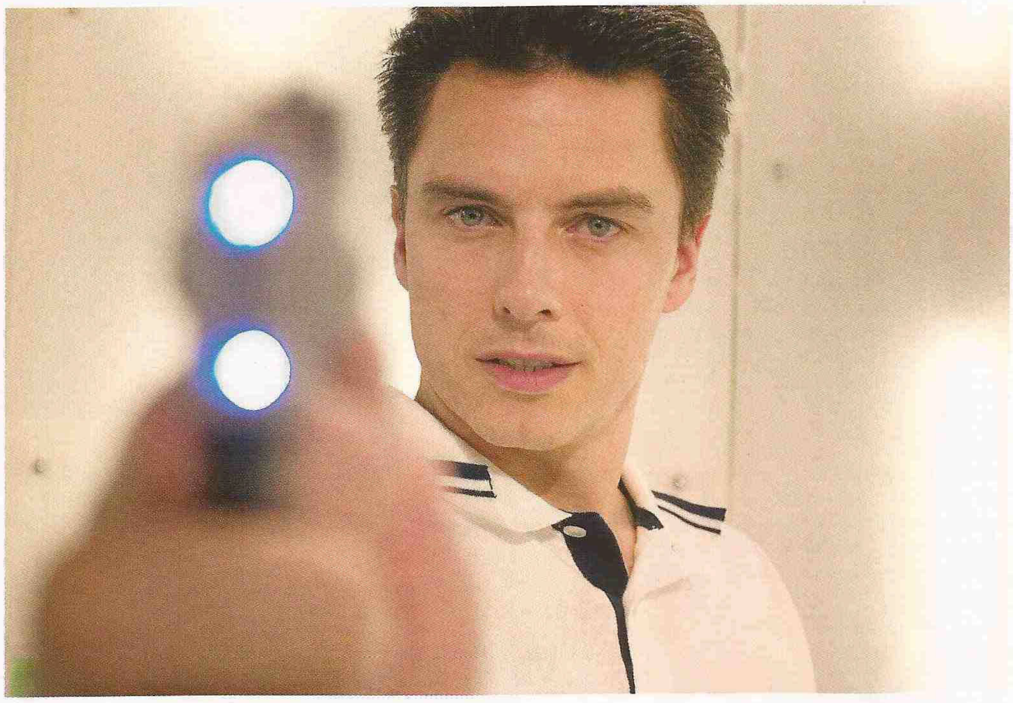
04 GALLIFREY GUARDIAN
11 MATRIX DATA BANK
12 DWMAIL
50 THE TIME TEAM
56 FURTHER ADVENTURES
The Time Travellers, Singularity and *Atom Bomb Blues*.
59 OFF THE SHELF
66 PRODUCTION NOTES
With writer Steven Moffat.

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

JOHN BARROWMAN JUMPS SHIP TO STAR IN HIS OWN SPIN-OFF SERIES...

JUMPING JACK!



IN A SURPRISE ANNOUNCEMENT on Monday 17 October, BBC Three announced plans for a new 13-part science-fiction series produced by BBC Wales called *Torchwood* – a spin-off from *Doctor Who*. John Barrowman, who played Captain Jack Harkness in five episodes of *Doctor Who* earlier this year, will make his return as the Captain in *Torchwood*, which will be set in modern-day Cardiff.

The series has been created by *Doctor Who* executive producer Russell T Davies, who will also write and executive-produce *Torchwood*. Davies' fellow executive producer, Julie Gardner, will also join him on the new show. Other writers for the series include the creator of the legendary 1970s sci-fi series *Sapphire and Steel*, PJ Hammond, and *Born and Bred* and *Life on Mars* writer Chris Chibnall.

Torchwood (which sharp-eyed readers may have noticed is an anagram of *Doctor Who*!) centres around a renegade group of investigators. Stuart Murphy, the outgoing Controller of BBC Three, has given a few hints about the concept and tone of the series: "The renegades investigate human and alien crime, as well as alien technology that has fallen to Earth. *Torchwood* is sinister and psychological – Russell was really keen to play with your head – as well as being very British and modern and real. But at the centre of the drama are warm, human relationships and the overcoming of adversity."

John Barrowman is looking forward to working on the show, which begins recording in the new year. "I'm absolutely thrilled about *Torchwood*," says Barrowman. "It's going to be a dark, wild and sexy roller-coaster ride. Working again with Russell T Davies, Julie Gardner and the BBC is like hooking up with family again. I can't wait to explore Captain Jack even more."

RUSSELL T DAVIES TELLS DWM, "The plans for *Torchwood* have been growing for a good few months now – it's amazing that none of this leaked out! Julie and I have been having secret conferences on trains and street corners, but no one overheard. Maybe no one cared! But the first thoughts began to form when we realised that Captain Jack and John Barrowman had so much more to offer – but I was insistent that the good Captain couldn't rejoin the time-travelling crew too soon, because we had a new Doctor, a man who would need all the room on board the TARDIS to grow and expand.

"At the same time, after *Casanova*, Stuart Murphy was talking to us constantly about all sorts of new shows (including more *Casanova*. I had to point out, 'He died.') But to have the support and enthusiasm of a channel Controller isn't to be taken lightly – even if he's moving jobs now. He's made the commission and I'm waving him off with many thanks! Added to that, we had all sorts of writers interested in writing for *Doctor Who*, far too many to take on board; plus there are all sorts of writers, such as PJ Hammond, with whom I'd been dying to work for years.

"Julie was especially keen that BBC Wales should have more and more network dramas coming from its brilliant crews and production teams. Work creates work. And when I realised that the new show could be set in Cardiff – which would also take the pressure off the TARDIS landing once too often in this fine city! – then the idea really began to take shape.

"At the same time, Torchwood already existed. It's mentioned fleetingly in the *Weakest Link* scenes of *Bad Wolf*, and threaded through the episodes of Series Two of *Doctor Who* (lightly, not

2006 SERIES

CAST

Doctor Who	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Mickey Smith	NOEL CLARKE
Jackie Tyler	CAMILLE CODURI

CREDITS

Executive Producers	JULIE GARDNER RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR SIMON WINSTONE
Director of Photography	ERNIE VINCZE
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Designer	EDWARD THOMAS
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS
Incidental Music	MURRAY GOLD

EPISODES

CHRISTMAS SPECIAL:

The Christmas Invasion

Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Harriet Jones	PENELOPE WILTON
Alex Klein	ADAM GARCIA
Danny Llewellyn	DANIEL EVANS
Sally	ANITA BRIEM
Major Blake	CHU OMAMBALA
Also co-starring	SEAN GILDER

EPISODE 1:

New Earth

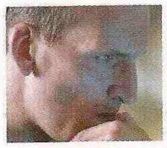
Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Cassandra	ZOË WANAMAKER
The Duke	MICHAEL FITZGERALD
Clovis	LUCY ROBINSON
The Matron	DONA CROLL
The Sister	ADJOA ANDOH
The Novice	ANNA HOPE
Chip	SEAN GALLAGHER

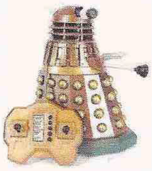
EPISODE 2:

Tooth and Claw

Written by	RUSSELL T DAVIES
Directed by	EUROS LYN


▶ p14
DWM pays a tribute to the Ninth Doctor – **Christopher Eccleston**

▶ p66
Girl in the Fireplace writer **Steven Moffat** takes on *Production Notes*


▶ p38
Get your Christmas shopping sorted out with our special guide!

crucially – I still don't believe in a restrictive, unfriendly story arc). And the full story of Torchwood – at least, that *version* of Torchwood – has yet to unfold on screen, so I'm not gonna say too much.

"But I proposed *Torchwood* the series, Julie said yes, Stuart said yes, and Jane Tranter, Controller of Drama Commissioning, said yes – and here we are! We've spent the past few months working out the logistics of the show. The plan is that both *Doctor Who* and *Torchwood* can share some of the production base, so that both shows can help the other. James Hawes (director of *The Empty Child* and this year's *The Christmas Invasion*) has always been a delight and an inspiration to work with, so he's now the Producer of *Torchwood*. And Ed Thomas, the Designer of *Doctor Who*, is going to becomes Series Designer on both shows. Securing Ed was a big part of the deal – he's a genius, and we wouldn't make a move without him!

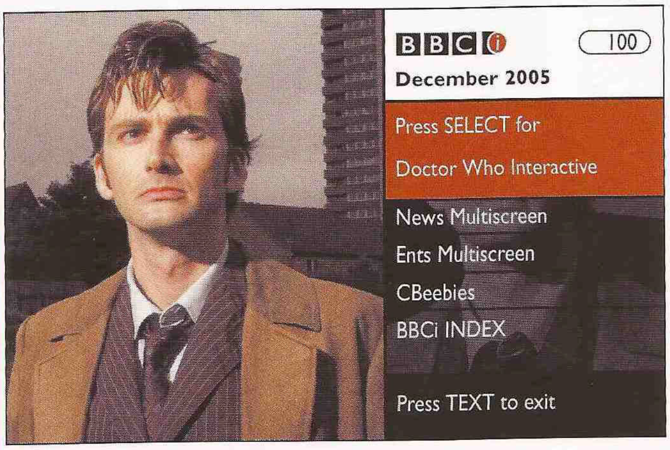
"There's not much more to say at the moment, as we're still gearing up for preproduction next year. (Except to say that no, despite tabloid reports, we haven't approached Charlotte Church to appear in *Torchwood* – much as I love her!) But this is an interesting position to be in, with uncharted waters ahead – *Torchwood* will be made for a more adult, post-watershed audience, so strictly speaking, it isn't covered by **DWM**'s remit. Of course, we're aware that it isn't as simple as that, and these and other issues need to be sorted out carefully in the months to come.

"But anyone worrying that a new show will drain the resources of *Doctor Who* is just... well, a worrier. We've planned this in great detail. And all the planning has taken account of the fact that *Doctor Who* is the BBC's flagship show – as well as *our* great love! – and must be protected and supported at all times. The shows have separate budgets, and both will be fully staffed from the best we can find. And if this means we're making 26 episodes a year of fantasy television, well, that's practically an American-size commission, and they seem to manage! So the Doctor will be striding into 2006 with some truly astonishing adventures, with Jack and Gwen and the team following right behind!"

Torchwood is set to air on BBC Three in the summer or autumn of 2006. It has been suggested that it may later move to BBC One, although there has been no confirmation of this. **DWM** will be giving regular updates on *Torchwood* over the coming months.

'PUSH THE RED BUTTON' EPISODE AT CHRISTMAS!

INTERACTIVE!


BBCi 100
December 2005
Press SELECT for Doctor Who Interactive
News Multiscreen
Ents Multiscreen
CBeebies
BBCi INDEX
Press TEXT to exit

AS WELL AS THE NEW SERIES OF *Doctor Who*, the Christmas Special and another very special *Doctor Who*-related project [see our *Children in Need* report on page 7 for more details...], David Tennant has also been filming scenes for an 'interactive' *Doctor Who* adventure, which will be available to viewers after the transmission of *The Christmas Invasion*.

Viewers watching through Sky digital, Cable or Freeview will be invited to 'press their red buttons' to join the Doctor on a new adventure in time and space. The story has been written by Gareth Roberts [right] – a familiar name to **DWM** readers from his recent work on the comic strip – whose professional *Doctor Who* credits go right back to the early 1990s when he wrote for the *New Adventures* range for Virgin Books.

Gareth has written eight *Doctor Who* novels, including the **DWM** poll-winning *The English Way of Death* for Virgin, and more recently the best-selling BBC Ninth Doctor novel *Only Human*, as well as co-writing two acclaimed *Doctor Who* audio adventures for Big Finish. For television, he has been a story associate on *Springhill* (with *Doctor Who* writers Russell T Davies and Paul Cornell) and *Coronation Street*, script and story editor of *Emmerdale*, and has written for *Emmerdale*, *Brookside*, *Randall & Hopkirk (Deceased)*, *Swiss Toni* and *Swinging*.

Roberts tells **DWM**, "This has been a really exciting project, and it's been great working with Simon Winstone – ex of Virgin Books and *Emmerdale* – and Russell again. The attention paid by the *Doctor Who* production team and the people at BBC Interactive to every aspect of the show, right down to the tiniest detail, is truly remarkable. Plus inventing a monster and being part of a BBC family Christmas show... that's every TV writer's dream!"

The story will be directed by Ashley Way and produced by Sophie Fante, in conjunction with the *Doctor Who* production team.

Julie Gardner tells us, "This is being treated as a full-blooded, sophisticated production, with a clever and exciting script from Gareth, a brand new alien villain from Neill Gorton, new CGI FX and brand new sets from our design department. Viewers will even be able to use their remotes to fly the TARDIS! It's turning into quite an epic, and is a wonderful addition to the feast of delights we're planning for this Christmas."

More news on this exciting new project next issue.

MEANWHILE, THERE ARE A FEW nuggets of information on the new series of *Doctor Who*. Production is about to enter its third block, directed by Graeme Harper, including Episodes 5 and 6 and two further episodes. Depsite rumours that Episode 5 is called 'Parallel World', **DWM** can confirm that this is not correct. We can however confirm that Episode 1, featuring the return of Zoë Wanamaker as the villainous Cassanadra, is called *New Earth*.

A further piece of casting news for Episode 4, *The Girl in the Fireplace*, is Angel Coulby as Katherine. We will have an extensive update on Block Three next issue, but turn to page 8 for news of one more guest star...

Queen Victoria.........PAULINE COLLINS
Father Angelo................IAN HANMORE
Isobel...................MICHELLE DUNCAN
Reynolds..........................JAMIE SIVES
The Steward ....RON DONACHIE
The Host ....TOM SMITH
Flora ....RUTH MILNE
Robert ....DEREK RIDDELL

EPISODE 3:

School Reunion

Written by..............TOBY WHITHOUSE
Directed by...................JAMES HAWES

Sarah Jane Smith
...........................ELISABETH SLADEN
Voice of K9 ....JOHN LEESON
Mr Finch.....................ANTHONY HEAD
Mr Wagner......EUGENE WASHINGTON
Kenny.............................JOE PICKLEY
Melissa ....LUCINDA DRYZEK
Nina ....HEATHER CAMERON
Luke.........................BENJAMIN SMITH
Milo ....CLEM TIBBER
Also co-starring ....ROD ARTHUR
..............................CAROLINE BERRY

EPISODE 4:

The Girl in the Fireplace

Written by ....STEVEN MOFFAT
Directed by........................EUROS LYN

Madame de Pompadour
..................................SOPHIA MYLES
Louis ....BEN TURNER
Young Girl ....JESSICA ATKINS
Katherine....................ANGEL COULBY

EPISODES 5 & 6:

TBA

Written by........................TOM MacRAE
Directed by ....GRAEME HARPER

EPISODE 7:

TBA

Written by.........................MARK GATISS
Directed by ....TBA

EPISODES 8 & 9:

The Satan Pit / TBA

Written by ....MATT JONES
Directed by ....TBA

EPISODE 10:

TBA

Written by ....RUSSELL T DAVIES
Directed by ....TBA

EPISODE 11:

TBA

Written by ....STEPHEN FRY
Directed by ....TBA

EPISODES 12 & 13:

Army of Ghosts / TBA

Written by ....RUSSELL T DAVIES
Directed by ....TBA

Doctor Who is a BBC Wales production for BBC One. Christmas Special for broadcast December 2005, plus 13x45-minute episodes for broadcast on Saturdays in early 2006. Story order and titles are subject to change.

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the four weeks.

NOVEMBER

■ SATURDAY 12

TV Doctor Who: The Awakening by Eric Pringle [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

■ SUNDAY 13

TV Doctor Who: Frontios by Johnny Byrne [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

■ FRI 11-SUN 13, WED 16 (DAILY SHOWINGS)

TV Doctor Who: The Unquiet Dead by Mark Gatiss [Ninth Doctor and Rose] *UKTV Gold*

■ THURSDAY 17

DWM Special Edition #12: Doctor Who In Their Own Words 1963-69 *Panini Comics* £5.99

■ FRIDAY 18

TV Doctor Who: Children in Need Special by Russell T Davies [Tenth Doctor and Rose]

■ SATURDAY 19

TV Doctor Who: Planet of Fire by Peter Grimwade [Fifth Doctor, Turlough, Kamelion and Peri] *UKTV Gold*

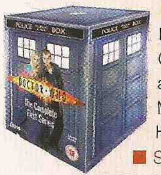
■ SUNDAY 20

TV Doctor Who: The Caves of Androzani by Robert Holmes [Fifth Doctor and Peri] *UKTV Gold*

■ FRI 18-SUN 20, WED 23 (DAILY SHOWINGS)

TV Doctor Who: Aliens of London by Russell T Davies [Ninth Doctor, Rose, Mickey and Jackie] *UKTV Gold*

■ SUNDAY 21



DVD Doctor Who: The Complete First Series by Russell T Davies, Mark Gatiss, Robert Shearman, Paul Cornell and Steven Moffat [Ninth Doctor, Rose, Mickey, Jackie and Captain Jack Harkness] *BBC DVD* £69.99

■ SATURDAY 26

TV Doctor Who: Time and the Rani by Pip and Jane Baker [Seventh Doctor and Mel] *UKTV Gold*

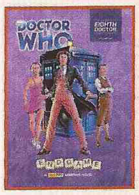
■ SUNDAY 27

TV Doctor Who: Paradise Towers by Stephen Wyatt [Seventh Doctor and Mel] *UKTV Gold*

■ FRI 25-SUN 27, WED 30 (DAILY SHOWINGS)

TV Doctor Who: World War Three by Russell T Davies [Ninth Doctor, Rose, Mickey and Jackie] *UKTV Gold*

■ ALSO THIS MONTH



Graphic Novel Doctor Who: Endgame by Alan Barnes, Scott Gray and Martin Geraghty [Eighth Doctor, Izzy and Fey] *Panini Books* £14.99

CD Doctor Who: Singularity by James Swallow [Fifth Doctor and Turlough] *Big Finish* £14.99

CD Cyberman: Conversion by Nicholas Briggs *Big Finish* £10.99

DECEMBER

■ SATURDAY 3

TV Doctor Who: Delta and the Bannermen by Malcolm Kholl [Seventh Doctor and Mel] *UKTV Gold*

■ SUNDAY 4

TV Doctor Who: Dragonfire by Ian Briggs [Seventh Doctor, Mel and Ace] *UKTV Gold*

■ ■ FRI 2-SUN 4, WED 7 (DAILY SHOWINGS)

TV Doctor Who: Dalek by Robert Shearman [Ninth Doctor, Rose and Adam] *UKTV Gold*

■ THURSDAY 8

DWM Issue 364 *Panini Comics* £3.99

■ ALSO THIS MONTH

CD Doctor Who: Other Lives by Gary Hopkins [Eighth Doctor, Charley and C'rizz] *Big Finish* £14.99

CD Cyberman: 4 by Nicholas Briggs *Big Finish* £10.99

NTA
NATIONAL TELEVISION AWARDS

DOCTOR WHO IS THE BIG WINNER AT THE NATIONAL TELEVISION AWARDS

HAT-TRICK HEROES!

Photo: Ian West/EMPICS

DOCTOR WHO WON AN IMPRESSIVE THREE gongs at ITV's National Television Awards ceremony on Tuesday 25 October. Aside from the BAFTAs, the NTAs are regarded as the most prestigious awards given in British Television, and are entirely voted for by the public. The *Doctor Who* team had quite a presence at the ceremony – amongst those in attendence were the show's producers Russell T Davies, Julie Gardner and Phil Collinson, actors Billie Piper, Noel Clarke and Camille Coduri, directors James Hawes and Joe Ahearne, and Production Manager Tracie Simpson.

The series was facing some strong competition from *Bad Girls*, *Desperate Housewives* and *The Bill* in the Most Popular Drama category, but managed to win out in a night that was dominated by *Doctor Who*. Host Trevor McDonald introduced David Cameron and David Davis – the two Conservative Party leadership candidates – to present the award. Despite getting a mixed reaction as they took to the stage, the two Davids announced that *Doctor Who* had won the category, and Billie Piper collected the award alongside her co-stars Camille Coduri and Noel Clarke.

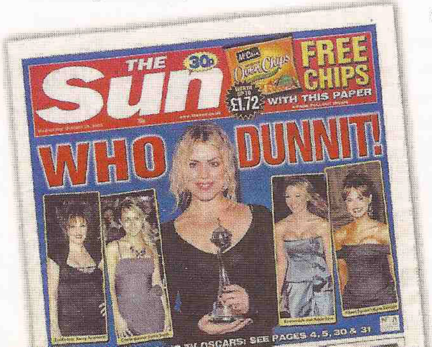
Billie was back on stage later to accept the award for Most Popular Actress. "Thank you so much, this means so much to me, I can't even begin to tell you," Billie told the audience, before thanking her co-star Christopher Eccleston "for being a fantastic Doctor and teaching me so much," and *Doctor Who*'s producers for taking "a huge gamble." After the ceremony, Billie spoke to Radio Five Live, saying, "I didn't think I had a shot!" noting that these awards are usually won by soap stars. Billie beat *EastEnders*' Jessie Wallace and June Brown, *Coronation Street*'s Sally Lindsay and *Life Begins* star Caroline Quentin to take the prize.

Christopher Eccleston also won an award, beating *EastEnders*' Shane Richie and Nigel Harman, *Doc Martin* star Martin Clunes and *Coronation Street*'s Bradley Walsh to take the Most Popular Actor gong. Although Eccleston didn't attend the ceremony, his award was collected by Russell T Davies who read out a message from the actor. "I'm very sorry that I can't be there tonight. Thank you to everybody who voted for me, and to the British public for their encouragement over the last 17 years. They have always been honest with me and I'm very grateful." Eccleston dedicated his award "to a little boy who loves *Doctor Who* and loves life."

"We are completely delighted!" a clearly thrilled Russell T Davies told **DWM** the following morning. "It was a huge surprise, and I'd like to think that these awards are for all 42 years of *Doctor Who*."

Next stop, the BAFTAs!

Photo: David Fisher/Rex Features



THE Sun 30p

FREE CHIPS
WORTH UP TO £1.72 WITH THIS PAPER

WHO DUNNIT!

OSCARS: SEE PAGES 4, 5, 30 & 31

DOCTOR WHO STARS HELP TO RAISE £20,000 FOR THE BBC'S **CHILDREN IN NEED**

GALACTIC DINNER!

DOCTOR WHO DID ITS PART FOR the BBC's annual *Children in Need* appeal on Friday 14 October, with a 'Galactic Dinner' held at Cardiff's Holland House Hotel attended by over 250 guests, including, among others, David Tennant, Billie Piper, Russell T Davies, Julie Gardner, Phil Collinson, Camille Coduri and Noel Clarke.

"We always knew it was going to be a fantastic event, but tonight exceeded all our expectations," said David Tennant. Billie Piper added, "Everyone had an amazing night. Thank you so much to all the generous people who were at the *Doctor Who* Galactic Dinner for BBC *Children in Need* for raising so much money."

Menna Richards, the Controller of BBC Wales, also paid tribute to the evening's fundraising, saying, "The *Doctor Who* team made a fantastic contribution towards raising a huge sum of money for *Children in Need*, but they couldn't have done it without the amazing support of all those *Doctor Who* fans who bid for prizes and gave so much money to the event."

The money raised at the Galactic Dinner will be used to help improve the lives of disadvantaged young people in Wales, and was just one of many events taking place for this year's appeal, to help children throughout the UK.

"The charity dinner was, to use a technical term, a big bloody laugh," Russell T Davies tells us. "Huge fleets of *Children in Need* and BBC Wales staff made it go like clockwork – so many thanks to them. Julie Gardner had the brilliant idea of having an opening line-up – a meet-and-greet, where every guest had the chance to shake hands with and say hello to David, Billie, Camille and Noel, plus some strange withered troglodytes who turned out to be the production team. But since none of us is attending any conventions, this was a wonderful opportunity to meet some of the fans. Two guests had even come all the way from Canada! All sorts of ambassadors of the *Doctor Who* empire were also present, and mingling throughout the room – Murray Gold, Ed Thomas, Helen Raynor, Simon Winstone, Andy Pryor, Michael Stevens from BBC Audiobooks, James Goss from the BBC website, and many more.

"After 40 minutes of hand-shaking – *40 minutes!* – the event began. All the tables had been named after elements from the show; the Anne Droids, Van Statten's Security Team, the Gelth... and the production team were The Time Lords, hooray! (But does that mean we're extinct? Or that our collars were too big?)

"Even the food had a *Doctor Who* theme, with Terrine of Cassandra in Balsamic Moisturiser, followed by Rump of Jagrafess! The main course was followed by a Q&A session, and once the meal was finished, the raffle and auction began, including the sale of some rare *Doctor Who* props, modelled by David and Billie on stage. These items included *Empty Child* gas masks, the Doctor's antiplastic, and Cassandra's Spider and Orb. A working Slitheen arm was sold for £4,000.

"In total, the night raised £20,000 – an incredible achievement! And the main *Children in Need* night is yet to come on BBC One, so if you've enjoyed these photos, and the efforts made by the cast, then maybe, on that night, you could help further by making a donation."

TO MAKE A DONATION TO *Children in Need*, pay a visit to *www.bbc.co.uk/pudsey* or call 0845 7332233 (local call rate) with your credit or debit card details. You can also post a cheque payable to 'Children in Need' to BBC Children in Need Appeal, PO Box 76, London W3 6FS. Or you can ask for details and make a donation at your local bank or building society.

CHARITY EXTRA!

THE MAIN _CHILDREN IN NEED_ programme will be broadcast on the evening of Friday 18 November – and BBC One is planning some brand new *Doctor Who* material for the night starring David Tennant and Billie Piper.

Phil Collinson says, "At the time of printing for this issue of **DWM**, we're keeping our cards close to our chest. Let's face it, anything *could* happen, so don't sue me if this doesn't ultimately happen! But I can confirm that we're planning something very special indeed for *Children in Need*, written by Russell T Davies and directed by Euros Lyn. And it's a proper piece of *Doctor Who* – meaning, it's not a spoof, or an interview, or a preview of the Christmas episode, or a *Confidential*-style look behind-the-scenes; it's genuine, new *Doctor Who*! But how can that be, with *The Christmas Invasion* already finished as the new Doctor's first appearance? You'll just have to wait and see, but don't worry, it all makes sense – we've been planning this for months. By the time this issue is printed, the BBC publicity machine for *Children in Need* will have sprung into action, and they'll have more information, so keep your eyes peeled. And if you appreciate the time and energy that David and Billie have given to this wonderful cause, then you can help too – make a donation!"

OTHER NEWS

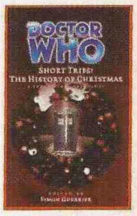
LIGHTING UP CARDIFF!

The Christmas lights at Cardiff's civic centre will be switched on by two very special guests this year – David Tennant and Billie Piper. The free event will take place on Thursday 17 November, with the entertainment kicking off at 5.45pm when the Red Hot Santas take to the stage to play some Christmas favourites. The big switch-on will take place at 6.45pm, and the city centre will be open for late night shopping until 8pm.

▼ INTO 2006 WITH BIG FINISH

Big Finish has confirmed two further titles for its *Doctor Who* audio range, further to the list printed last issue. These are *Synchronicity* by Stewart Sheargold (Seventh Doctor) and *To Sleep, Perchance to Dream* by Colin Brake (Fifth Doctor). Release dates for these plays are unconfirmed at the present. Titles have also been revealed for the third series of *Gallifrey*, starring Lalla Ward and Louise Jameson, which will be released between April and August 2006. These are *Fractures* by Steve Cole; *Warfare* by Stewart Sheargold; *Emimence Gris* by Paul Sutton; *Minbomb* by Justin Richards; and *Panacea* by Alan Barnes.

Big Finish has also announced the writing line-up for its first *Doctor Who: Short Trips* anthology of 2006. *Farewells*, edited by Jacqueline Rayner and available in March, will contain the following stories: *The Mother Road* by Gareth Wigmore; *Father Figure* by Steve Lyons; *The Bad Guy* by Stephen Fewell; *Separation Day* by Andy Campbell; *The Very Last Picture Show* by Andrew Collins; *Into the Silent Land* by Steven A Roman, *Wake* by Jake Elliot; *The Velvet Dark* by Stewart Sheargold; an as-yet-untitled story by Matt Kimpton; *Black and White* by John Binns; *Curtain Call* by Joseph Lidster; *Utopia* by Darren Sellars; *The Wickerwork Man* by Paul Magrs; and *The Three Paths* by Ian Potter.



Short Trips: The Centenarian, edited by Ian Farrington, will now be published in June. Above is the cover for this December's *Short Trips: The History of Christmas*, edited by Simon Guerrier.

▼ THE BRIG'S BOOK LAUNCH

Brigadier actor Nicholas Courtney launched his new autobiography *Still Getting Away With It* on Thursday 20 October with co-author Michael McManus [pictured centre]. Others in attendance at the party were *Who* alumnis Tom Baker, William Russell, Frazer Hines, Wendy Padbury, Barry Letts, Richard Franklin, Louise Jameson, Nicola Bryant and Sophie Aldred. At an earlier Stamp Centre signing, Courtney confirmed that he had recently recorded a DVD commentary for 1970's *Inferno*, while Baker said that he had done one for both 1975's *Genesis of the Daleks* with director David Maloney, and for 1976's *The Hand of Fear* with actress Judith Parrish, suggesting that all three stories are possible DVD releases in the not-too-distant future.

EASTENDERS STAR JOINS THE **DOCTOR WHO** CAST FOR TWO EPISODES!

TRACY-ANN SIGNS UP

THE *DOCTOR WHO* PRODUCTION TEAM HAS confirmed that *EastEnders* actress Tracy-Ann Oberman [right] will play the part of Yvonne in two episodes of the new series.

Phil Collinson says, "Of course, Tracy-Ann is known throughout the country as Chrissie Watts, the woman who murdered Dirty Den and buried him in the Queen Vic! But I've been an admirer for many years, ever since she starred as Michael Barrymore's wife in the ITV series *Bob Martin*.

"When we realised that Tracy-Ann was leaving *EastEnders* at a time that exactly fitted our filming dates, we pounced! And I'm delighted to say that she'll be causing all sorts of problems for the Doctor and Rose in not just one, but two action-packed episodes – they'd better watch out that they don't get buried in the cellar!"

SPECIAL FEATURES ON JANUARY'S **BEGINNING** BOX SET REVEALED...

GO BACK TO 1963!

BBC DVD'S *THE BEGINNING* BOX SET, WHICH features the first three *Doctor Who* serials from 1963/4 will now be released on Monday 30 January 2006.

Each of the set's three discs will feature one story and bonus features. The first four-part serial, under the umbrella title *An Unearthly Child*, will be accompanied by the 25-minute pilot episode, plus the entire 36-minute unedited studio session for the pilot including the studio clock and retakes. The *Theme Music Video* allows the viewer to hear Delia Derbyshire's arrangement of the original full-length theme music, with the original 1963 title sequence's visual elements, in three different versions – mono, stereo and 5.1 surround sound stereo. Four comedy sketches are also included on this disc – three of which (*The Pitch of Fear*, *The Web of Caves* and *The Kidnappers*) were written and performed by Mark Gatiss and David Walliams for 1999's *Doctor Who Night*. The fourth is titled *The Corridor Sketch*. There are commentaries on two of the four episodes, the first episode with producer Verity Lambert, and stars Carole Ann Ford (Susan) and William Russell (Ian), and the fourth with Ford, Russell and director Waris Hussein. Audio producer Gary Russell is also present as a moderator.

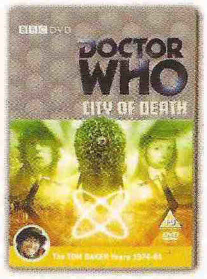
The second disc features the seven-part story that introduced the Daleks, complete with three further commentaries. The second episode features Lambert and director Christopher Barry; the fourth episode Barry, Russell and Ford; and the seventh Russell, Ford and director Richard Martin. Gary Russell is again present. This disc also includes a 15-minute documentary, *Creation of the Daleks*.

The final disc includes the third serial, here titled *The Edge of Destruction*. This two-part story is accompanied by a 50-minute documentary *Doctor Who: Origins*; *Over the Edge* – a 30-minute featurette exploring this story; *Inside the Spaceship* – a 10-minute featurette on the Doctor's TARDIS; *Masters of Sound* – a 15-minute look inside the BBC's radiophonic workshop, including interviews with Dick Mills, Brian Hodgson, Verity Lambert and the late Delia Derbyshire; and a 30-minute condensed 'reconstruction' of *Doctor Who*'s fourth serial *Marco Polo*, using the story's soundtrack and telesnap images. There is also an option to watch *The Brink of Disaster* episode in Arabic, and PDF documents of the *Radio Times* listings and full scripts for the first story.

All three stories also include a photo gallery and subtitle production notes. The set will retail at £29.99.

WIN BOUILLABAISSE!

STOLEN PAINTINGS, SPAGHETTI-FACED ALIENS and violent butlers are the order of the day in this month's *Doctor Who* DVD release. Yes, indeed, *City of Death* is available from all good DVD stockists now priced £19.99, stuffed full of extra goodies. But thanks to the generosity of the folks at 2 entertain, we've had five identical copies knocked up to give away in our exclusive competition. To be in with a chance of winning one, just tell us the answer to this easy question:



City of Death featured several days of exotic location filming – but where?

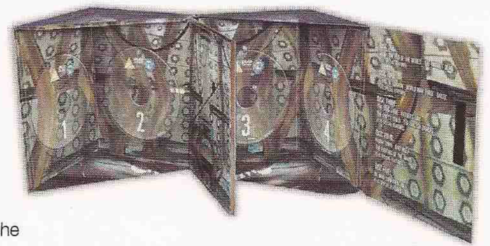
a) Paris
b) Penge
c) Primeval Earth

Send your answers on a copy of the Mona Lisa (or, if you prefer, you can always use a postcard or a stuck-down envelope) marked **'This is a fake'** to the editorial address at the top of page 12 by Wednesday 7 December 2005. Good luck!

WIN THE TRIP OF A LIFETIME!

SEE ALIENS FROM THE FUTURE, GHOSTS from the past, and the day the Earth died in a ball of flame! Yes, all 13 of Christopher Eccleston's episodes as *Doctor Who* are released this month as *The Complete First Series* DVD box set!

The set is released on 21 November, costing £69.99, and features a huge array of dazzling behind-the-scenes special features, interviews and commentaries. You can read our special preview of the set on page 49, but thanks to the generosity of our friends at 2 entertain, we've got five sets to give away in our special competition.



To be in with a chance of winning, just send us the answer to the following easy question on a postcard or the back of a stuck-down envelope...

Which classic 1970s *Doctor Who* monsters were brought back to launch the new series?

a) The Autons
b) The Zygons
c) The Nimons

Mark your entries **'Fantastic!'** and send them to us at the editorial address on page 12 by 7 December. Good luck!

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

MUCH ADO FOR BILLIE

Billie Piper's performance as Hero in BBC One's much anticipated modern day version of *Much Ado About Nothing* [see picture, above right], will be screened in early November. Billie's old record label recently re-issued all of her hit singles as *The Very Best of Billie Piper*, including her three Number One hits *Because We Want To*, *Girlfriend* and *Day and Night*. The CD has already been certified gold (100,000 copies). **David Tennant** will join the ruby anniversary celebrations of the Edinburgh's Royal Lyceum Theatre at a gala evening being held to coincide with the opening of a production of *Tartuffe* around 14 January, where the venue will be transformed into a party hotspot.

ALL'S O-KAYE FOR CAMILLE

Camille Coduri has been working with Dennis Pennis actor Paul Kaye on a new TV movie (more details as they become available). **John Barrowman**, who sang *Being Alive* at the 23 October Stephen Sondheim 75th birthday celebration (**Bonnie Langford** also appeared), could be under consideration as a future Leo Bloom in the London production of *The Producers* (he appears in the upcoming movie).

SHEARMAN'S ODD

Dalek writer **Robert Shearman** is creating new comedy drama *Loose Cannons*, potentially for BBC Two, based on his radio play *Knights in Plastic Armour* and has written *Odd* for Radio 4 directed again by **Martin Jarvis**. He recently told *The Stage*, "It is a drama about a man who wakes up one day and the English language has evolved so much that no one can understand him anymore. Screwdriver now means butter. It is very fast and a brilliant, fun idea for radio." He is also working with acclaimed playwright Alan Ayckbourn on a project for Scarborough's Stephen Joseph Theatre's half centenary.

BLUE EYED BOY TOBY

A production of *School Reunion*'s **Toby Whithouse** comedy *Blue Eyes and Heels*, starring Martin Freeman as a TV producer attempting to bring back live wrestling, has completed a run at London's Soho Theatre. Whithouse is one of four writers on BBC One forthcoming eight-part drama *Hotel Babylon* about running a five-star hotel. **Stephen Fry** has a wealth of current projects. As well as being *QI*'s QI Master (BBC Two/Four), he has roles as Gordon Dietrich in *V for Vendetta* released in March, Dr Marsh in *House of Boys* and Mr Smithers in *Stormbreaker*, also featuring *Scream of the Shalka*'s **Sophie Okonedo**. Fry is also a voice in animated sci-fi feature *The Water Warriors*.

CRACKING VOICEOVER, TOM!

Tom Baker was the voice on the *Wallace & Gromit: The Curse of the Were-Rabbit* trailer, but *Who* connections did not end there as **Peter Sallis** (*The Ice Warriors*) was the voice of Wallace with **Mark Gatiss** as Miss Blight and *The Dalek Invasion of Earth*'s **Nicholas Smith** as Reverend Clement Hedges with the screenplay co-written by K9 co-creator **Bob Baker**. **Colin Baker** is a Judge in forthcoming BBC One Afternoon Play *Your Mother Should Know* by Martin Sadofski reuniting with *Vengeance on Varos*' **Sheila Reid** and will be Nurse Nelly in *Snow White and the Seven Dwarfs* at the Hall for Cornwall, Truro from 10 December.

DOCTOR ZOO

Over Christmas **Sylvester McCoy** is King Rat in *Dick Whittington and his Magical Cat* at London Zoo (yes really!). He is currently touring as Inspector Rough in Patrick Hamilton's psychological thriller, *Gaslight*. Dates to come are 8-12 November – Civic Theatre, Darlington (Box Office 01325 486555); 14-19 Nov – Theatre Royal, Lincoln (01522 534570); 21-23 Nov – Wycombe Swan (01494 512000). **Paul McGann** has been working with Spandau Ballet's Gary Kemp on two film projects, *Poppies*, in which he plays Tony Hudson and *Other Lives*, a likely TV movie. He will next be seen early 2006 in ITV1's *Miss Marple: Sleeping Murder* opposite *The Girl in the Fireplace*'s **Sophia Myles** as Gwenda Reed-Halliday.

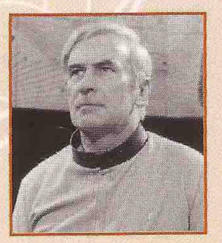
COMPANION PIECE

Mary Tamm is former model Sylvia Crawford in an episode of BBC One's *Doctors*, scheduled for 25 January. She lately played Anne in Simon Gray's *Stage Struck* at the Theatre Royal, Windsor. **Peter Purves** has recorded potentially controversial Channel 4 pilot *Breakfast of Champions* involving a version of curling, throwing midgets down ice on trays and appeared on Five's *Worst Celebrity Driver Live* alongside *The Trial of a Time Lord*'s **Brian Blessed**. **Louise Jameson**'s *Tom, Dick and Harry* at London's Duke of York's Theatre has been extended to 7 January – she was interviewed in the *Tenko* edition of BBC One's *Drama Connections* (27 September), while two weeks later **Verity Lambert** contributed to the one on *Minder*.

QUICKIES

Christopher Eccleston presented the Child of Courage accolade at the Pride of Britain Awards on 10 October. Rani **Kate O'Mara** has been touring as Lady Edna Chesterford in *The Titfield Thunderbolt*. **Deep Roy** (*The Talons of Weng-Chiang*'s Mr Sin) was all the Oompa Loompas in *Charlie and the Chocolate Factory*. **Euros Lyn** recently directed ITV1's *All About George*.

OBITUARY



Ronald Leigh-Hunt, best known as Colonel Buchan in *Freewheelers*, who played Commanders Julian Radnor in *The Seeds of Death* [pictured left], and Stevenson in *Revenge of the Cybermen*, died on 12 September aged 88. **Roger Brierley**, who was Trevor in *The Daleks' Master Plan: Volcano* (Episode 8) and the voice of Drathro in *The Trial of a Time Lord* Parts One to Four, died on 23 September aged 70. **David Woolliscroft**, uncredited as a Xeron in last two episodes of *The Space Museum*, died on 16 September aged 63.

Next Time... *The Panto Invasion!*

THE WHO SHOP INTERNATIONAL
4 STATION PARADE, HIGH STREET NORTH,
EAST HAM, LONDON, E6 1JD
TEL: 0208 471 2356

POLICE BOX
DOCTOR·WHO
The Complete First Series
BBC DVD

SPECIAL OFFERS

only on: 26th November

3 for 2 on selected products:

BOOKS - DVD's - T-SHIRTS
COOKIE JARS & MORE...

+ FREE gifts on purchases over £25 !!!

DALEK WATCH

keep an eye on the Daleks 24/7
- £14.99 + p&p

K9 T-SHIRTS

a) K9 - pale blue - £24.99
b) K9 - navy blue - £24.99

TIES & CUFFLINKS

ties: TARDIS or DALEKS - £14.99 + p&p
cufflinks: DALEK style - £14.99 + p&p

£5.00
VOUCHER
off any purchase over £25.00
VALID: 19th-30th November '05
**only one voucher per person

The WHO Shop

SERIES ONE - DVD BOX-SET

Re-watch all the episodes from series one of the brand new series of Doctor Who.

£69.99 + p&p

NEW PRODUCT ENTERPRISE DALEKS

"GENESIS" DALEK
- fully r/c
- only 1000 made
- £49.99 each + p&p

"IMPERIAL" DALEK
- fully r/c
- flashing lights
- £49.99 each + p&p

"MOVIE" DALEKS
- infrared r/c
- movie Dalek dialogue
- 8 inches tall
- £29.99 each + p&p

JUST IN ...

BBC
DOCTOR·WHO
THE INTERACTIVE ELECTRONIC BOARD GAME

Electronic Board Game
- 2-6 players
- £30.00 + p&p

Rolykin Dalek Chess set
- rare who shop find!
- £49.99 + p&p

CHARACTER

Character Options
call shop for details
on items in stock...

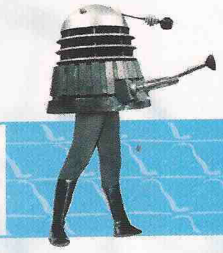
SIGNING - Saturday 12th November

TOM CHADBON - "Duggan" in City of Death
The WHO Shop
12am - 3pm

www.thewhoshop.com

YOUR *DOCTOR WHO* QUERIES ANSWERED BY **SORVAD**

MATRIX DATA BANK



Phew! Not much time to chat this month, as Sorvad's been set a whodunnit puzzler and a half, which'll take up the whole page! So, without further ado, let's put on our deerstalkers and puff on our pipes...

LOSING THE PLOT!

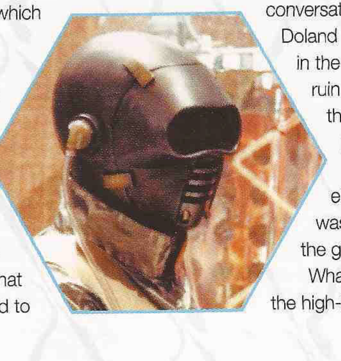
David S Taylor of Belfast writes: "I recently saw the story with the Vervoids on cable, but at the end I couldn't work out what was really going on aboard the spaceship with the monsters and things and who murdered who. Who was it pushed Mel in the bin? Can you explain it all?"

Well, David, I'll certainly give it a go. This story, broadcast as Parts Nine to Twelve of the 1986 epic *The Trial of a Time Lord*, is referred to generally by fans as *Terror of the Vervoids* (though it was actually made with the working title *The Ultimate Foe*) and was written by the experienced husband-and-wife team of Pip and Jane Baker. It tells the rather complex story of a fateful journey from Mogar to Earth aboard spaceliner *Hyperion III* – which is carrying the precious mineral vionesium – in the year 2986 and features Colin Baker as the Doctor and Bonnie Langford as Mel. The story is nearly all explained on TV – but very quickly!

Unravelling the story backwards – like all detective authors do – what seems to have happened is this...

A private investigator called Hallett joined the passengers on the *Hyperion III* under the name Grenville. He knew there was a traitor on board, something to do with the scientific team led by Professor Lasky who had been experimenting with plants on Mogar, but he didn't know who. But another passenger, old Mr Kimber, recognised Hallet when he came on board and announced his identity to everyone in the passenger lounge – blowing Hallet's cover completely. So Hallet did a couple of clever things. He slipped out of the ship disguised as a cargo handler then slipped back on disguised as a Mogarian native; his face hidden under a breathing mask. Now, Hallett knew the Doctor closely (they met in an untelevised adventure) and also knew how to beam a signal directly to the TARDIS (don't ask me how). So he decided to create a little confusion on board and signal the Doctor in – anonymously. He knew the Doctor would become the centre of attention and allow him to carry on his own investigations in the background.

So, Hallett knocked out Edwardes, the ship's communications officer, and sent an unsigned distress signal straight to the TARDIS. Because the Doctor was strapped on to his exercise bike he missed the start of the message (which presumably pointed the finger at Lasky's experimental team). The TARDIS arrived on the *Hyperion III* – watched by Hallett from the shadows. He then slipped off and faked the 'murder' of his alias Grenville in Cabin 6, leading everyone to think 'Grenville' had been thrown in the ship's waste disposal pulverizer. That meant he no longer had to pretend to be Grenville, which would have given the game away to the Doctor – and he could go on pretending to be a Mogarian and quietly investigating while using the Doctor as his unwitting decoy and helper.



Keeping up? We've barely started...

Hallett broke into Professor Lasky's sealed-off hydroponic section in the ship's hold and stole some harmless demeter seeds. He left them in 'Grenville's wrecked cabin to lead the Doctor to investigate Lasky's team. But unfortunately, in breaking in he exposed the hydroponic unit to a little high-spectrum light. 'Why was this bad, Sorvad?' comes the cry. I'll tell you for why.

Because on Mogar, Lasky and her team, Bruchner and Doland, had created a new species of intelligent plant life – the Vervoids. But they were wary of letting them grow from their pods until they got back to Earth, after the fourth member of their team, Ruth Baxter, was infected with a Vervoid cutting and became a violent half-plant mutant. So they stowed the pods safely away in the hold, and stowed Ruth in an isolation room aboard the ship.

Except! Doland, the real villain of this piece, had struck a secret deal with a consortium on Earth to buy the Vervoids from him as a slave labour force. He stood to make billions out of it. He's the main murderer in the story, as we'll see.

Now we come to the first murder. Mel was in the ship's gym when she overheard Lasky's team discussing the break-in in the hydroponic unit. Later she mentioned this to the Doctor, stating that she intended to go down there and investigate; and that conversation was overheard by Doland.

Doland didn't want anyone poking about in the centre, knowing exposure might ruin his big deal. So he dashed down there and rigged up a trap for Mel, planning that when she touched the inner mesh gate she'd be electrocuted. Fortunately for Mel, it was young Edwardes who touched the gate and got frazzled.

What Doland didn't realise was that the high-intensity light caused by the electric shock would cast even more light on the Vervoid pods and cause the creatures inside to burst out. Lasky and co were right to be wary of their creations; the Vervoids had an instinctive desire to wipe out all 'animalkind'. They started by dragging off Edwardes' body (and a guard alerted by the noise) into a 'compost heap' of dead humans hidden in the ship's ducting.

Next, Doland identified the extra Mogarian as the disguised Hallet, used poison from the hydroponic centre to drug his drink, and killed him. About the same time, the Vervoids polish off old Mr Kimber. Aww. And another extra. Whatever.

By now, Mel and the Doctor had seen the empty pods and got intrigued. Mel quizzed Doland about them, and he lied, saying they were just the rinds of exotic fruit. Then Mel overheard the Vervoids having one of their 'orrible monstery chats in the ducting, and recorded it on the gym's tape recorder. Doland didn't want her blabbing, so he gassed her (using aneasthetic from the isolation room) and chucked our ginger heroine in a waste bin – to be thrown into the pulverizer and be scattered into space! Fortunately for Mel, the Doctor heard the tape and rescued her. After which, Doland nicked the tape to cover up his Vervoid secret.

Doland then smashed up the ship's communications system to cut it off from all aid until it reached Earth. (This bit was faked at the Doctor's trial to make it look as if the Doctor did it. Blah.)

We've forgotten Bruchner. He was horrified by the release of the Vervoids and the subsequent deaths, so he locked himself in the ship's cockpit and set it on course into the Black Hole of Tartarus, intending to take everybody down with the nasty Vervoids. But the Vervoids were having none of that, so they filled the cockpit with their natural marsh gas through an air vent and killed him. Then those canny Mogarians (not needing to breathe air, remember) entered the cockpit and switched course.

Except – here we go! – the Mogarians had *always* intended to hijack the ship! They were in league with its dotard security officer, Rudge, and had a chip on their alien shoulders about Earth ripping off Mogar's mineral wealth. These nasty nationalists were planning to take the vionesium back to Mogar for use by their own splinter group!

But Doland wasn't having that, so he threw acid in their faces and killed them. Hijack foiled. And by this point the Vervoids had got tired of their air vents and emerged, killing Rudge, Lasky, poor Ruth and some extras.

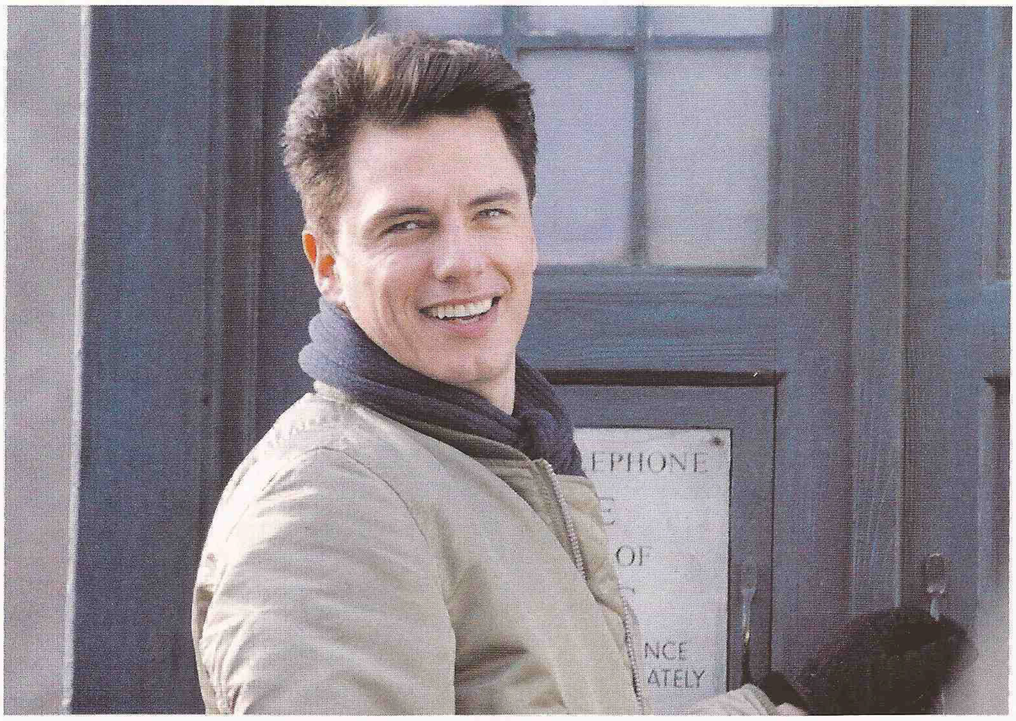
Then the Doctor confronted Doland, having worked out he was the murderer of Edwardes, Hallet, and the Mogarians, plus the attempt on Mel's life. Doland fled but was killed by a Vervoid. Served him right.

The Doctor and Mel then used the light from the cargo of vionesium to speed up the Vervoids' life cycle and kill them all. There, that wasn't so complicated, was it? *Cough...* ■

DWMAIL

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)



Captain Jack's on his way back. Who's pleased? More than a few of you, by the looks of it...

> "If further proof is needed that *Doctor Who* is the success story of 2005, then *Torchwood* is it..."

WOOD YOU BELIEVE IT?

If further proof is needed that *Doctor Who* is the success story of 2005, then *Torchwood* is it. Here was a programme that was seen as an embarrassment by some – and now it not only boasts some of the greatest casts ever assembled, but is also worthy of its own spin-off series. Congratulations all around: fans have rarely had it better than this.

NICK MELLISH E-MAIL

I must admit that I was pretty gutted when I heard that we were going to have to wait until 2007 to see Captain Jack again – so you can imagine my delight when I found out about *Torchwood* and realised that the wait wouldn't be quite so long! Good luck to John Barrowman – I wonder if there's any chance of seeing David and Billie turn up in an episode too?

DENISE MICHAELS LEEDS

Everyone's understandably excited about the new series next year but I'm now just as excited about this new spin-off called *Torchwood* starring my favourite character, Captain Jack. It sounds like the perfect antidote to those fans who found the latest series geared too much towards children (although, personally I could laugh at fart jokes all day long!). Please tell us as much as you can about *Torchwood*, as both my wife (who loves the **DWM** comic strip) and my eight-year-old nephew (who is obsessed with Daleks) are both hitting me with a barrage of questions about it and I don't know any of the answers!

STEPHEN McCORRISTON
NORTHERN IRELAND

You can read all the latest news on *Torchwood* on page 4. Now, even though David Tennant hasn't even made his full début as the Doctor yet, it looks like a few of our readers are eager to fill his converse trainers...

JUNIOR DOCTOR WHOS

I haven't been reading **DWM** for long, but I recently read the editor's letter in issue 361. He talked about a young fan becoming a future incarnation of the Doctor. Even though I noticed a mistake where the editor mentioned the Fourteenth or Fifteenth Doctor (there can only be 13 regenerations!), I still felt that meant me.

I'm doing GCSE Drama and have been captivated by *Doctor Who* for the past nine months and I'd love to play the part of the Doctor in the future. By the way, your magazine is great!

DAN CAUSE E-MAIL

I love *Doctor Who* – my favourite is Tom Baker, but I think David Tennant is going to be pretty good. This is a photo of me and my assistant Sarah (actually, my four-year-old sister Gwendaline) with my homemade K9. I won first prize in my school carnival for this! I'm sure I'm going to be the next Doctor.

MARK RYAN (8) LOUGHBOROUGH

We'll be watching out for your names in the future, Dan and Mark. Oh, and we'd be amazed if the Thirteenth Doctor marks the end of *Doctor Who*!

THE DOCTOR'S DINNER

On Friday 14 October, my wife and I attended the *Doctor Who* 'Galactic Dinner' in aid of *Children in Need* in Cardiff and we just wanted to say a big thank you to the event organisers, the *Doctor Who* production team, and the other guests for making this the most memorable night out we've had in a while.

It was a wonderful night in aid of a really good cause – thanks to everyone for making it so fantastic.

DAVID STEVENS TRING

MISSING IN THE VOID?

I am a new reader of **DWM** and am enjoying the magazine. I would like to say that the comic strip *The Cruel Sea* [**DWM** 359-362] is a brilliant adventure for the Ninth Doctor and Rose. I wondered why there weren't any reviews in **DWM** 362 on *The Androids of Tara* and *The Power of Kroll*. Will we see them later?

ADAM HITCHCOCK (9) EASTHAM

The Time Team were lost in a Time Warp last month, Adam, but fear not – they continue their quest for the Key to Time on page 50. And Adam isn't the only fan of *The Cruel Sea*...

KIND TO BE CRUEL

Just thought I'd praise everyone involved in the production of your current comic strip *The Cruel Sea*. Robert Shearman's story must be one of the most original *Doctor Who* stories produced in a long long time – and following on from *Dalek* reinforces my view that Shearman is one of the most talented writers ever to work on the programme.

Also, the artwork and general production of the comic is in the top drawer at the moment (along with the rest of **DWM**, of course). Long may it continue!

MATTHEW TRINDER E-MAIL

I have been watching *Doctor Who* since the new one started, and I have been hooked by it – so I was very excited when I found out there was a magazine! I have been reading it ever since, and I love the comic strip stories. I recently went to the Brighton exhibition with my friends and it was fantastic. There's something for everyone and we absolutely loved it!

TABBY HERRIOT E-MAIL

The Brighton exhibition has impressed our next letter-writer too...

WHO'S AT THE SEASIDE

Having never watched a *Doctor Who* episode in my life, when I heard that it was being revived, I wasn't excited at

We also heard from... **ROGER SHORE**: "The cover for **DWM** 360 had a sense of *déja vu* about it – it kept bugging me, and then I remembered! It reminded me of the classic publicity stills of Jon Pertwee, Katy Manning and Roger Delgado from 1971. You can't keep a good composition down!" **KENNETH McGOWAN**: "My latest OOTB moment just occurred – and on Channel 5 of all places. The continuity announcer trailed the last in the series of *Trust Me I'm a Holiday Rep* with the phrase 'It's the end, but the moment has been prepared for...!'"

all. In fact, I wasn't even bothered. But I sat down on Saturday 26 March to watch *Rose* and I have been a '*Who* fanatic' ever since!

I was so impressed that I began to buy older episodes of the show to fully understand it – Patrick Troughton and Peter Davison are my favourite old Doctors, with Sylvester McCoy close behind.

My family enjoyed the series so much that we went to the Brighton Exhibition for a day out – and that blew my mind! Seeing the Dalek was a real thrill but everything was absolutely great.

CHRISTOPHER PRESTON (15)
E-MAIL

MAKING CONTACT!

Reading **DWM** 362's *Fact of Fiction* on *The Invisible Enemy*, it was great to see that you'd featured the Titan surface image from the European Space Agency's Huygens probe, which landed there on 14 January. Little did they know in 1977! Here at the Open University's Planetary and Space Sciences Research Institute in Milton Keynes, there's a whole team of people who work on analysing our own data from Huygens. Several of the team are *Doctor Who* fans – **DWM** gets passed round the office! In fact, I suspect that many of us were encouraged to explore space for real by watching *Doctor Who*. When Huygens reached Titan's surface, our accelerometers measured the landing, so we were actually able to say "Contact Has Been Made!"

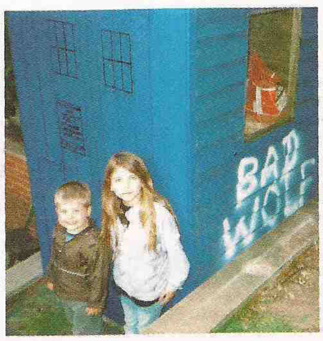
ANDREW BALL MILTON KEYNES

I really enjoyed Alan Barnes' *Fact of Fiction* article on *The Invisible Enemy* [**DWM** 362]. Alan quite rightly draws comparisons between the story's medical miniturisation and the 'frankly bonkers' movie *Fantastic Voyage*, but it might be worth mentioning that the story has always held a pretty hefty echo of Harlan Ellison's (frankly far more bonkers still) short story *Adrift Just off the Islets of Langerhans: Latitude 38 degrees 54'N, Longtitude 77 degrees00'13"W*. In this story, the Wolfman (*aka* Lawrence Talbot) is offered a cure to his moony affliction by old mate Victor Frankenstien. The unconscious Talbot is entered by a micro-sized 'Holographic Simulacrum' of himself. This is only slightly more plausable than the 'Kilbracken Technique' – but at least he arrives naked.

Of course in the 1980s, Ellison took James Cameron to court over similarities between the first *Terminator* film and *Soldier*, a *Twilight Zone* episode he had scripted. Frankly, I don't think he had much of a case; but let's just hope he never sees *The Invisible Enemy*!

ANDREW CORBIE E-MAIL

A GARDEN TARDIS



When we moved into a new house a few months ago, I had the idea of turning an old shed in the garden into the TARDIS. My Dad convinced my Mum to let us paint the shed blue. Me and my brother Tom even sprayed 'BAD WOLF' on the side. After that we had our photo taken. It looks great in the garden now!

EMMA SHAW E-MAIL

THE DOCTOR IN INDIA

I discovered *Doctor Who* when I was five and lived in England way back in 1972. I watched every single episode, even though I had to move to the colonies in 1978. When my nephew was born in 1998, my brother named him in honour of Tom Baker. Since the age of five, I have shown Tommy two full *Doctor Who* stories every month – starting with William Hartnell. We are now on Tom Baker and he is just as enthusiastic about the show as I was when I was his age.

I recently married a lady who was born in what was then Bombay (it is now Mumbai). *Doctor Who* has never been shown there, but after a recent visit I sent some DVDs for each of the Doctors plus most of the Eccleston episodes to one of my cousins. I am proud to report that *Doctor Who* has penetrated India and will hopefully spread! My wife, Satjeet 'Micky', who previously just 'tolerated' the show, now loves it so much that she even wanted this photo sent in to you!

ROBERT GERLACH INDIA

COMING IN **DWM** 364

BILLIE PIPER INTERVIEW!

"If Rose doesn't like you, she doesn't like you. I'm more of a people-pleaser than she is. Actually, she can be a right little bitch sometimes..."

In a rare and exclusive in-depth interview, Rose Tyler herself – alias actress **Billie Piper** – talks to **DWM** about her starring role alongside two very different Doctors. Plus she shares her thoughts on taking risks, not being scared, becoming the envy of women everywhere, and manipulating her emotions to get what she wants. Oh, and find out why she calls David Tennant her "little Bambi"!

It's Billie's most revealing and candid interview ever, so make sure you don't miss it!

PLUS

We get into the festive spirit with our preview of *The Christmas Invasion*; the conclusion of the final Ninth Doctor strip, *A Groatsworth of Wit*; all the latest news in *Gallifrey Guardian*; *The Time Team*; *The Watcher's Christmas Quiz* and a few other Christmas surprises...

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 8 DECEMBER 2005, PRICE £3.99

fantastic a. extravagantly fanciful, ecce
(light fantastic POE); excellent, ex
~ally adv. [ME, f. OF fantastique f. med.

făntă′stĭc

He was ours for 13 weeks, and then he was gone. But the legacy of **Christopher Eccleston**'s Ninth Doctor will last a lot longer. **Benjamin Cook** pays tribute to our friend from the North...

"THE KEY THING ABOUT this man is how much he loves what he does, with an absolute relish for adventure," said Christopher Eccleston in an interview with **DWM** back in 2004, not long after he was cast as the Ninth Doctor Who. "But I also hope at times that we'll get a chance to think about what it's like to *be* him and *why* he cares. Why does he care so much about humanity? He's the idealistic humane alien, isn't he? And this must be something to do with his desire to belong. I remember thinking, he's always moving through time. He's never at home. That struck me as quite sad, really, and also quite resonant for our times. Somebody who feels out of place, but also seems to care about human life. I thought about that quite a lot – that melancholy side to him. He's always questing, questing, questing, moving on, on, on..."

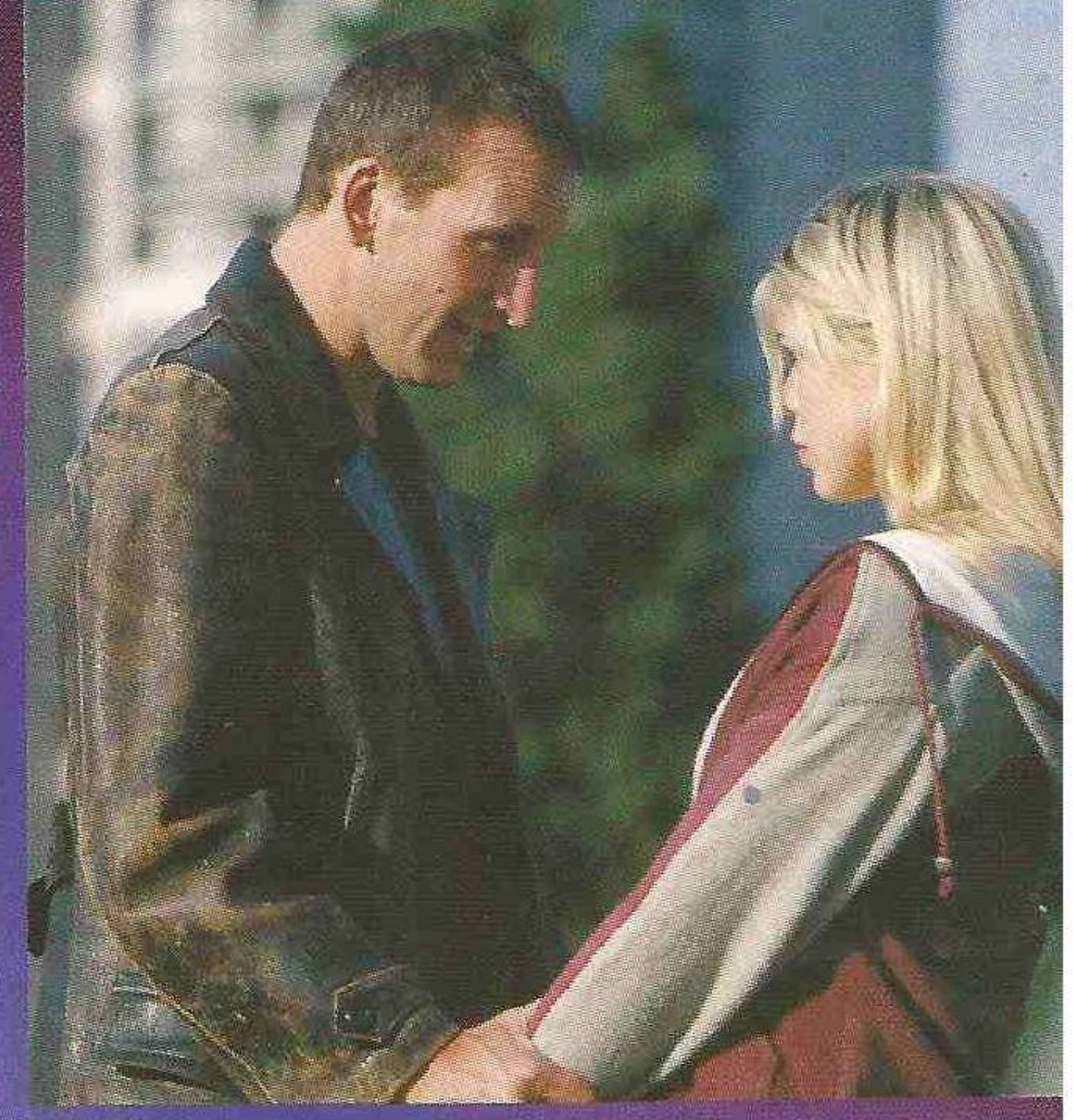
In actual fact, most of the above is equally applicable to Chris himself (not the 'alien' bit, obviously). **DWM** had access to the shoot of each and every episode of Series One, so I met Chris on and off over the best part of a year, and I formed the impression of a man who's always looking ahead, always moving on, who never seems quite at home. Put simply, he *has* that relish for adventure. Famously once described as 'Eeyore with sex appeal', Chris indeed has an endearing inelegance about him, a restlessness that keeps him from staying still.

In real terms, Chris was only the Doctor for a few months, and he left the viewers wanting more. Oh, how much more they wanted! Like the Daleks on board the Emperor's spaceship, his fans cried out, mad and wild, for Doctor Eccleston to 'STAY WHERE YOU ARE!' But isn't that overlooking the most amazing legacy? 13 top-notch episodes, one remarkable performance... Here is a Doctor who was tough, determined, thoughtful, funny, passionate, and unafraid of being vulnerable, who changed the way that people thought about the character. He changed the way that people thought about the programme. Looking back, doesn't it seem almost churlish of us to have wanted *more*?

"Chris is a man who never stops working," Russell T Davies, lead writer and executive producer, told me during last year's filming. "That's what's extraordinary about him. It's not just the line-learning; it's the line-thinking. It's like the most extraordinary commitment. So when it came to writing his final episode, I said to him, 'Look, I could give you the biggest f—ing exit in the world.' And I did."

Although Russell insisted that, until then, "it was never written down on any piece of paper what would happen at the end of the series," *The Parting of the Ways* is, by accident or design, as near-as-dammit perfect a swansong as any Doctor has had. Daleks! Dalek spaceships! The Emperor Dalek ("They survived through me")! Bad Wolf! The Dalek army! Mickey, and Jackie, and the pick-up truck! The regeneration! And, er, did I mention Daleks?

Saturday, 5 March 2005. It's Chris' final day of recording on *Doctor Who*. At the top of the call sheet – the daily schedule issued to the cast and crew – it says 'LADIES DAY TODAY! DRESS ▶

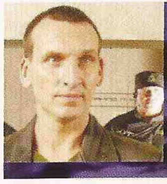


▲ *Captain Jack (John Barrowman) and Rose Tyler (Billie Piper) come face to face with the Daleks!*

◀ LIKE A LADY!' in big, bold letters. As I enter the studio at Enfys Television in Cardiff, where the impressive interior sets of the Dalek spaceship have been built, I find Chris leaning seductively against the TARDIS prop, licking his lips. Honestly, he is.

"Ladies day," he grins. "It's ladies day today! Why aren't the sparks in frocks?"

A giant green screen has been erected against one wall of the studio so that the Emperor Dalek – actually a five-foot model made by miniatures specialist Mike Tucker, augmented by visual effects house The Mill – can be added in during post-production. However, the rest of the spaceship is 'real' – lots of arches, hexagons, random blue lights set into the walls...



> "Chris brought a darkness and an intensity to the Doctor that nobody had ever done before..." NOEL CLARKE

"It's like a Dalek version of a Harvester restaurant, isn't it?" says Joe Ahearne, the director, who's wearing a black leather jacket not entirely unlike the Doctor's.

"I suppose it is," nods Nick Briggs. "The food in Harvester *is* rather like the stuff Daleks eat!"

Nick, of course, is the voice of the Daleks – yes, all of them – as well as the Emperor. ("Nick's really earning his money today," comments Chris.) There are only three actual Daleks on set – operated by old hand Barnaby Edwards (the man on the inside of the lone Dalek from earlier in the series), and newbies Nicholas Pegg and David Hankinson. Scenes requiring more than three Daleks – which, frankly, is most of them – are filmed a number of times, with the Daleks in different positions on each take, and then the takes are spliced together afterwards. Or something. Further computer-generated Daleks will be added in by The Mill.

"The whole crew had been working really hard for, I think, eight or nine months when I joined that final block," Joe told BBC Online shortly after filming, "and yeah, I think everyone was tired, but also everyone was fired up by the fact that they were building to this huge conclusion – it's a Dalek war and so on. In a way, there's a burst of energy at the end of a long shoot, just because people really can see the light at the end of the tunnel, and certainly no punches were spared in the last couple of weeks."

On set, Billie Piper (Rose) and John Barrowman (Captain Jack) join Chris and the Daleks to rehearse today's big, important scene: the Doctor's confrontation with the Emperor.

"Hi, guys," grins John, heading for the Daleks. "Whatcha up to?"

"A good day's exterminating," replies a muffled Nicholas Pegg from inside his casing.

Our three humanoid protagonists squeeze into the TARDIS, and wait patiently for Joe to call 'action'. He takes his time. "Getting a bit hot in 'ere," calls out Chris.

The TARDIS has just materialised on the Dalek spaceship. The Doctor is the first to step out, and is greeted by a torrent of Dalek energy bolts ("How many?" asks Chris. "Nine!" calls out Joe), which bounce off the TARDIS forcefield, ricocheting into the roof. For health and safety reasons, the forcefield and energy bolts will be added in later by The Mill.

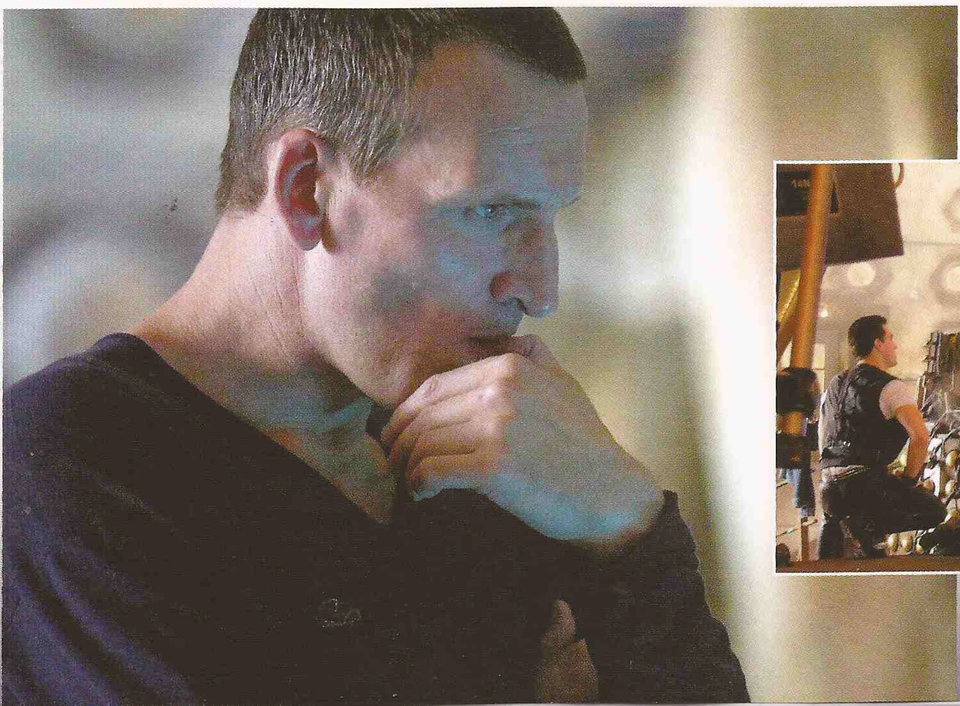
Meanwhile, in a dark corner of the studio, Nick Briggs is screaming into his ring modulator: "Ex-ter-min-ate! *Ex-ter-min-aaaate!"*

"Is that it?" asks the Doctor. "Useless. Nul points."

Rehearsal over, Joe gives notes to Chris and Billie... and John gives notes to the Daleks. "Instead, for the Daleks," John whispers into Barney's casing, "it should be, 'E-jac-u-late! *E-jac-u-late!*'"

"Thanks, John," whispers back Barney.

Chris is more concerned about where to pitch his diatribe at the Daleks. "It needs more," he says to Joe. "There must be more than this. Should he lose



▼ *The Ninth Doctor ponders a problem.*

▼ *Inset: John Barrowman, Chris Eccleston and Billie Piper rehearse one of Chris' last scenes.*

▲ *The Ninth Doctor is something of a loner – until he meets Rose Tyler...*

it? I mean, *would* he? Would the Doctor lose it?"

The director reminds Chris that the Doctor, for all his wit and intelligence, does get angry sometimes. "You could move towards them?" he suggests, demonstrating. "You *can* move from your mark."

So Chris gives it a go. "'I've got five billion languages," he says, his anger simmering, "and you haven't got *one* way of stopping me. If anyone's gonna shut up –" and here he lurches towards the Daleks – "it's YOU!' Yeah. That works, I think."

"I loved working with Chris," Nick Briggs tells me later, "because he was passionate about what he was doing. He was always looking for the reality of the moment and the emotional truth. I know that might sound a bit pretentious, but when all's said and done, that's what really counts when you're acting with someone – the fact that they're just *being* the other character. It helps transport you into the fictional reality, which is where you need to be to do your job well. Chris was always trying to make every scene that he was in better and more dynamic, more 'truthful'."

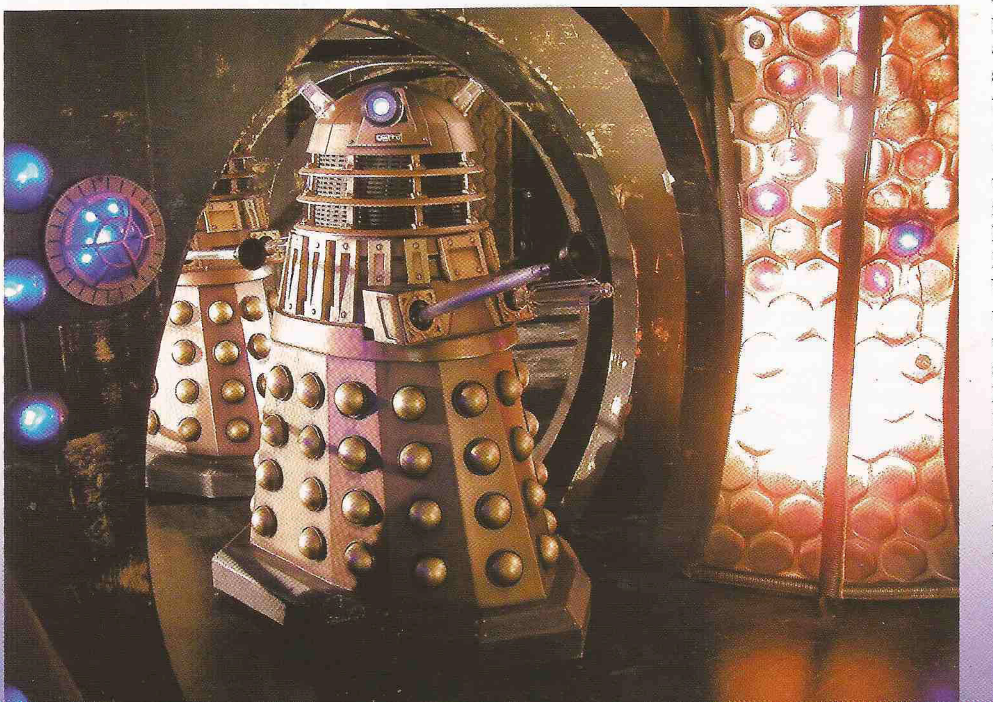
Actors do tend to bang on about 'truth', don't they? But Chris seems to value truth beyond almost anything – the truth of the character, the truth of the character's circumstances, the truth of the production, of the company, of the cast and crew.

"I like people who are open and honest, and with Chris you always knew where you were," says Noel Clarke, who plays Mickey in *The Parting of the Ways* and four other episodes of Series One. "I enjoyed working with him a lot. He's a focused actor and a great man. He brought this show back to the masses – the whole cast and crew, with him as the Doctor, made it great again, which is what's allowing us to continue. And for that I thank him. He worked like a dog to give us the best performances week after week, and I for one think he did it well. Most people agree; some don't, and I guess that's their opinion. To those people, I say, 'If you think you can do better, then come on down and try.' I mean, I know times change, and society itself is in a darker state than it was when the programme was last on air, but Chris brought a darkness and intensity to the Doctor that nobody had or probably could have done before. Doctor Number Nine is one of the best. He was an incredible Doctor."

James Hawes directed Chris in *The Empty Child* and *The Doctor Dances*. He remembers him as a highly-professional actor, staunchly committed to the task at hand. "When he wanted to give his all, he really did," says James. "My strongest memories are from our seven-night shoot on Barry Island. That shoot had it all: zombie extras in gas masks, a Chula ambulance, bombs exploding and materialising in mid-air, three cameras, effects to be added in afterwards... and it was the middle of January, and it was absolutely freezing, and Chris had to do that sequence with the fairy-dust nanogenes over and over again, and do you know, even then, he gave us his absolute all. That comes across on screen – his relentless energy, his tireless enthusiasm."

"Chris' major contribution to *Doctor Who*," considers Paul Cornell, who wrote *Father's Day*, one of Chris' favourite episodes (his other favourite is Robert Shearman's *Dalek*), "was how large a screen presence he had. Whenever he was in a scene, you wanted to see what he would do next, what he would say, and how he would say it. That's something that all the best Doctors have had – that sense of being a box full of interesting stuff. You believed that he'd seen it and done it. His body language and speech habits became infectious to those of us who watched the episodes a lot. I've noted that a lot more things fans speak ▶

▼ *"Alert! Alert!" The Daleks swarm in to exterminate the Doctor...*



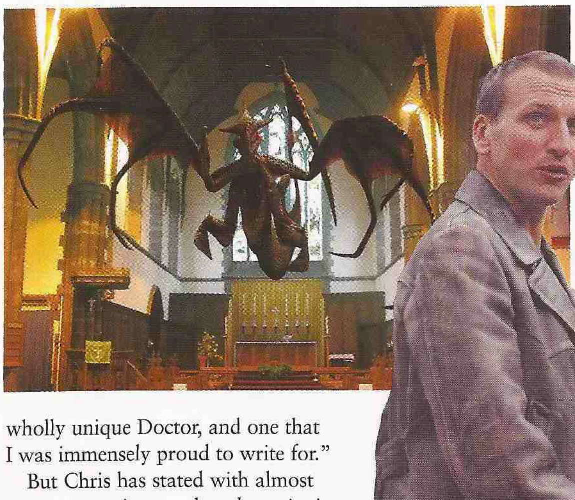
▲ *Above and inset: The Doctor faces his deadliest enemies once more.*

◀ about are quite offhandedly 'fantastic' now. There's a small victory for Russell's agenda, in that he made the voice of a working man the voice of absolute cosmic authority."

'A working class hero is something to be,' sang John Lennon. 'If you want to be a hero, well, just follow me.' And wasn't the Doctor's Ninth incarnation every inch the working class hero? At the new series press launch in March of this year, Chris told the assembled journos: "I do feel a little bit that I am different from all the previous Doctors – there is a line between all of them in that they speak in RP, received pronunciation. And the fact that he's heroic and very intelligent, I think it's good that we say to kids, 'Actually, people who sound like *this* can also be heroic and very intelligent.' It's a good message to send... As a child, I felt a little bit that the Doctor was too authoritarian for my taste."

Indeed, Chris really cared about how the Doctor was perceived by younger viewers. I was chatting to Jenny from BBC Drama Publicity during **DWM**'s set visit for *Father's Day*, standing out in the cold on the Tylers' estate, when Chris approached us, apologised for interrupting, and said to Jenny, "Look, there's a rumour going round that I won't be photographed with Daleks." "Oh?" she said. "Well, that's not true," he insisted. "I don't want to be photographed with *guns*." Apparently, he was anxious that the Doctor should not be pictured, out of context, carrying a weapon. "That's important," he told her. "Kids will be watching."

"I've received a lot of praise," says Rob Shearman, "for the confrontation scenes between the Doctor and the Dalek, where Chris responds with such insane fury at finding his nemesis has survived the Time War, but actually I wrote it in a very generic Doctor-like way; it was Chris who gave it the passion and ferocity. That was Chris' entire approach: he wasn't a fan, so he never approached the scenes in a Doctor-like way, but simply did them with as much conviction and honesty as he could. It meant that he became a wholly unique Doctor, and one that I was immensely proud to write for."



▼ *Father's Day was one of Chris' two favourite episodes from his brief tenure as the Doctor.*

But Chris has stated with almost rampant persistency that *the script* is everything. For him, television drama isn't about actors, or careers, or series, or longevity; that's for the fans and the broadcasters. It's good scripts that are the key. "I just wanted to do credit to the writers, really," he said at the press launch, "to Russell and our other writers. I know that the scripts were thoroughly worked on and slaved over. I'm kind of quite confident that we've done something that we can be proud of."

In his 2004 interview with **DWM**, Chris went into more detail. "I've always felt, as a viewer," he said, "I don't want to be patronised; I want to be respected. I want the programme-makers to feel that I'm as intelligent as they are. So I feel I have an opportunity to do that with *Doctor Who*. I mean, if Jimmy McGovern had been writing *Doctor Who*, I'd be interested. If Russell T Davies was writing *Doctor Who*, I'd be interested. Or Peter Flannery... you know what I mean? But I wouldn't have done it just for the money and the career leap, because if it's not gonna be good, I don't want to know. I don't want to be involved in anything that's just spooky escapism. Of course, I want that to be there, but I also want there to be an emotional weight to it."

So highly did Chris hold the scripts that it was rare to ever see him so much as fluff a line. He was impressively word-perfect, always. "There was one day on *Bad Wolf*," remembers Nick Briggs, "when he discovered, in rehearsal, that he'd accidentally not learnt one of the speeches. He had so many lines to learn! I've done the same thing myself. In theatre, we call it a 'highlighter moment', when we've forgotten to put our highlighter pen marks on a speech, so we forget to learn it. Chris was mortified and couldn't stop apologising to everyone – but, by the time we'd got to the take, he'd learnt it."

"I didn't get to meet Chris on the set of *Dalek*," recalls Rob Shearman. "I'd somehow picked days that were very Dalek-heavy but Doctor-lite. So the first time we had a proper chat was a couple of months later, once my episode was safely in the can and I had effectively already left the series. I was in Cardiff for the read-through of *The Empty Child*... Read-throughs can be rather tense affairs. Even though this odd little story about gas-masked children and dancing euphemisms wasn't by me, I entered the room with a suitable sense of trepidation. 'Rob Shearman!' called out a voice over all the hubbub. 'You're Rob Shearman!' And there was Chris. He

▲ *The Doctor saves the day! A mystery is solved in* ***The End of the World****...*

bounded up with an energy that suggested he hadn't just spent the entire day filming another episode altogether, and shook my hand vigorously. As he began telling me, with infectious enthusiasm, how much he'd loved my *Dalek* episode, and the holocaust parallels that he could draw from it, it occurred to me that the only way that he could have known what I looked like was that he must have deliberately asked for a description of me before I came in. Even though he'd moved on by now to Satellite Five and World War Two, and my script was past history, he still had *decided* to meet me. 'Do you know,' he told me confidentially, 'that the guy who did our Dalek voices is the *grandson* of the guy who did them in the 60s? You know, the white-haired old man from Russell's *Mine All Mine*.' I pointed out to him that that old man was John Scott Martin, who had never provided a Dalek voice for the series. Chris was probably thinking of Peter Hawkins. Besides, Nick Briggs wasn't related to either of them...! He paused for a bit, then grinned, and said, 'Yeah, I'm a bit rubbish, aren't I?' Of course, my memories of Chris are that he wasn't rubbish in the slightest."

"When he first heard my Emperor voice, Chris stopped the rehearsal to say 'Good voice! *Good* voice!" NICK BRIGGS

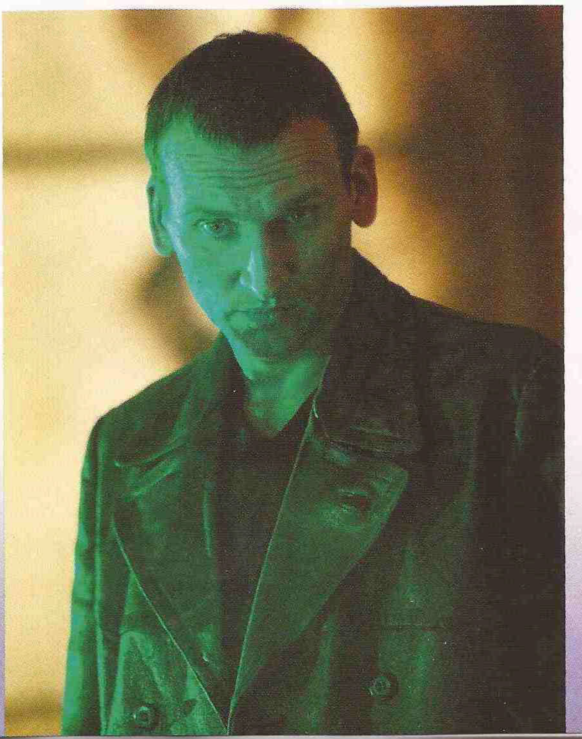
Nick Briggs: "He was always lovely to me. When he first heard my Dalek Emperor voice, he stopped the rehearsal on set to say, 'Good voice! *Good* voice!' He would always shake my hand at the beginning of the day, and seek me out to shake my hand at the end of the day and say, 'Thanks, mate.' You could see that he felt that he was bearing the weight of the entire series on his shoulders, so much of the time he looked pretty serious and was constantly going over and over his lines. But if you caught his eye and said 'hi' or nodded, his grim face would break out into that huge smile."

Not all actors make a point of saying 'hello' to everyone on the set, or taking the time to chat, whether to the director, the runner, or the bloke who's visiting from **DWM**. But Chris did. His respect for the people around him is immense, unless, of course, they prove to him otherwise. His admiration for the crew in Cardiff can be in no doubt.

"I've never been more certain of how hard a crew has worked on a project," Chris admitted at the time. "They were my family for nine months. We lived in each other's pockets, and there are some brilliant craftsmen and women shaping this series. I'm just the tip of an iceberg."

His reputation for being a bit 'intense' – moody and broody – belies the fact that also he's considerate, enthusiastic, engaging, thoroughly decent, and, above all, genuine. In an interview back in February 2003, Lesley Sharp, who worked with Chris on Russell's ITV drama *The Second Coming*, in which he played the son of God reincarnated in modern-day Manchester, said: "Chris takes the work seriously, but you can have a laugh with him. We spent most of the time taking the piss out of each other, so I don't know why people think he's particularly intense. He often has a pretty intense look on his face, but he *is* playing the son of God..."

▼ *The Doctor at the controls of his frankly magnificent timeship.*

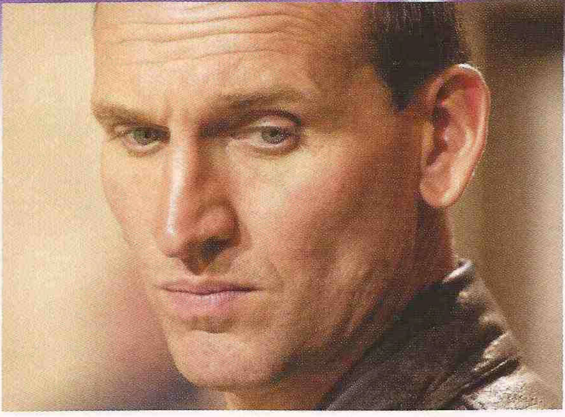


"He loved joking with the crew," concurs Nick Briggs, "and spent a lot of his time chatting about football. Although I'd say he was mostly serious and concerned with the work, he'd occasionally let off a bit of steam by messing about between takes and making the crew laugh. During the shooting of that final story, he'd often go up to the Daleks and talk to them in a Dalek voice. Mostly, Barnaby Edwards or Nick Pegg would reply to him, but occasionally I'd chip in. For some reason, Chris asked the Dalek, 'WOULD YOU LIKE SOME PIZZA?' And I replied, 'NO. BUT I'LL HAVE SOME DALEK BREAD.' That seemed to amuse him."

Chris is also, believe it or not, something of a songster. He sings to stay focussed in between scenes. "From the top, please," Joe Ahearne says before the next take, which sets off Chris, who never needs much of an excuse to break into song...

"When you're knocked on your back," he croons, "and your life's a flop / And when you're down on the bottom, there's nothing else / But to *shout to the top*..."

He's got a good singing voice has Chris. But then Nick Briggs joins in: "I'M ALMOST STONE COLD ▶



▲ *Christopher Eccleston as the Ninth Doctor.*

◀ DEAD," rasps the Dalek, "IN A TOWN... CALLED... MALICE." And confirming that some corners of the universe truly have bred the most terrible things, Nick adds a staccato "OOH-OOH YEAH" before Peter, the first assistant director, asks for quiet.

For this take, the three Daleks have lined up under one of the spaceship archways. It's a bit of a squeeze. "Don't worry, you won't bump into each other," Peter assures the Dalek operators. "You've all got a good six inches."

On the other side of the studio, John Barrowman's ears prick up. "We've all got six inches?" he bellows. "Speak for yourself! Some of us have a *lot* more!"

The take is abandoned when one of the Dalek's lights stop working. "We've got a defective Dalek," shouts out John, barely able to suppress his glee.

"MY VISION IS IMPAIRED!" yells Nick. "I CANNOT SEE!"

"Sorry guys, it's an electrical fault," explains the first AD. " We're going to take a break while we fix the Dalek."

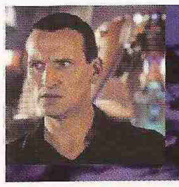
"Tsch, the Cybermen never blew fuses," grumbles Nicholas Pegg, as he climbs out of his Dalek.

"Is that bloody Dalek throwing a wobbly?" teases the cameraman.

"Yeah, he is a bit wobbly, that one," replies the boom operator.

During the respite, Billie and John stay on set, while Chris nips out to the green room with most of the crew to watch the football on telly. His beloved Manchester United are playing Crystal Palace at Selhurst Park.

"It's a new dance routine," John tells Billie as he twirls her around the spaceship, dips her, and gives her a pelvic thrust.



"I wrote the Doctor's scenes in a very generic Doctor way. But Chris gave it the passion and ferocity." ROB SHEARMAN

"Oh Captain Jack, you're so strong," Billie coos, and shrieks with laughter.

"Yeah, baby!" he screams, flashing a cheesier-than-fondue grin.

Only when the Dalek's lights are fixed do Chris and the others return to the set. "It's nil-nil at Pally," he reports, shaking his head grimly. "But it's not over yet."

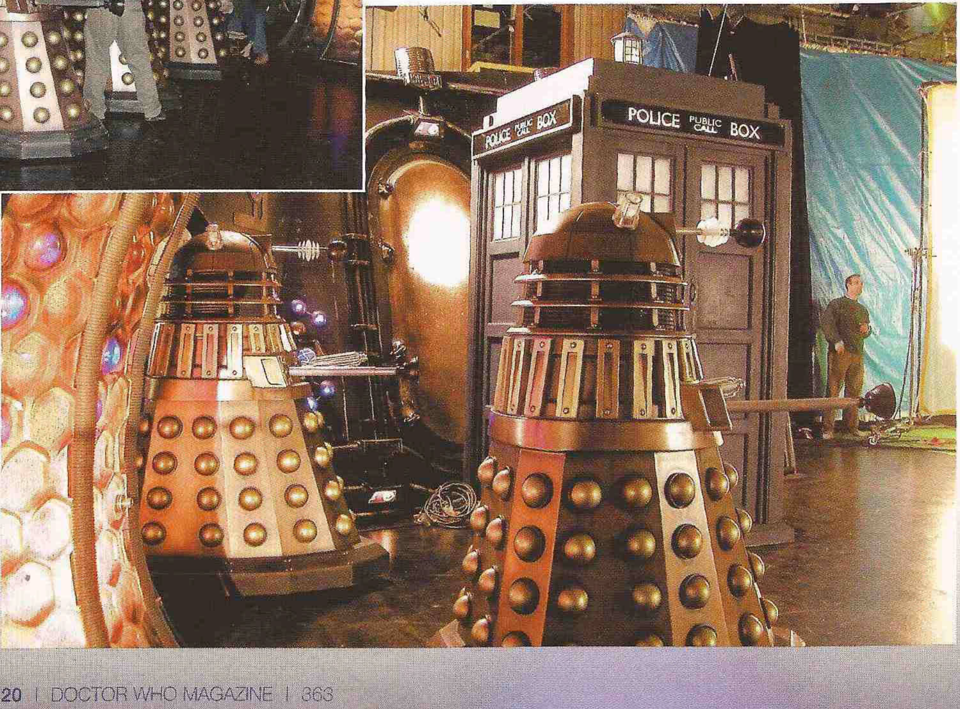
Indeed, it's not. But time, as they say, is running out. At the end of 90 minutes, the score at Selhurst Park remains nil-nil, even though Palace were down to ten men for the final half-hour. Man U's title hopes are dented. Things aren't going much better against the Daleks in Cardiff. The TARDIS crew is down to only three, and the next shot to be recorded is Chris' last. It's his 'stink of humanity' speech, about the Daleks hating their own existence...

"And that makes them more deadly than ever," says the Doctor. "Come on, we're going."

"You may not leave my presence!" orders the Emperor. "You will be exterminated!"

The Daleks all shout for the Doctor to stay. (On the run-through, Chris raises his middle finger at the Emperor, and blows a raspberry... but that wasn't on tape, so it doesn't count!) Instead, the Doctor ushers Rose and Jack into the TARDIS, and then, defiantly, steps through the doors himself – for the very last time. On the studio floor, you could hear a pin drop. The crew remain frozen.

◀ *David Hankinson and Nicholas Pegg prepare for another day's exterminating.*



▼ *Inside the Dalek ship. On the right you can see the huge green screen where the Emperor will be added in post production.*

"Okay, cut," says Joe, running onto the set.

"Happy?" asks Chris, emerging from the TARDIS.

"Yep," replies Joe. And they embrace.

"That's it," calls out Steff, the second AD, "for Chris, the Doctor, for today *and* this series."

The whole studio breaks into rapturous applause.

"On the final take, tears welled up in Chris' eyes at the point of realisation," remembers Nick Briggs. "It's only occurring to me now that that could've had something to do with the fact that it was his last shot on the series. But I think it's more likely that it was just great acting. Joe Ahearne had told me that if he thought it was the final take, he'd give me the nod and I was to say, 'THAT WAS CHRISTOPHER ECCLESTON'S FINAL SHOT. HE WILL NOW BE EXTERMINATED!' But Joe ran straight onto the set and somehow forgot about that. It was all a bit flurried and confusing, as everyone suddenly formed a group for the crew photo, which was enormous...!"

"Chris' last day was in many ways quite sad," admits Joe. "It was a big scene, that scene with the Emperor, and Chris' last lines of dialogue were his big speech to the Daleks, talking about them being disgusted by their own flesh, so he had a really great soliloquy to go out on. And we had a big cast and crew photo, and then he disappeared and we carried on filming in the afternoon.

POLICE PUBLIC CALL BOX
DOCTOR WHO

▲ *The **Doctor Who** crew gathers on set on Chris' last day.*

I mean, there's not a lot of time to stop and have champagne and canapés or whatever; you've just got to keep motoring on, because there's a lot to do every day."

Outside the studio, a car is waiting to take Chris away. ("Taxi for Eccleston!" No, not really. It's his usual driver, Robin.) He emerges from his trailer wearing tracksuit bottoms and a jumper, with a holdall slung over his back. The producer, Phil Collinson, is waiting to shake his hand.

Chris shakes my hand too. "Bye, mate. See ya," he says – and then he's gone.

The viewers didn't know back then that Chris had, in fact, already recorded the regeneration – the day before, in fact, on the TARDIS set in Newport. Friday, 4 March 2005. "We all love a death scene," Chris had told James Hawes back in January, in an exchange caught on camera by *Doctor Who Confidential*. Of course, the regeneration was going to be kept a surprise. Wouldn't that have been just the greatest cliffhanger? But at the end of March, within days of the new series' highly-rated début on BBC One, rumours appeared in the press that Chris wouldn't be returning for a second series...

On Sunday 12 June, less than a week before *The Parting of the Ways* was broadcast, an unshaven but high-spirited Chris appeared on popular BBC Two car show *Top Gear*, where each week, in a tongue-in-cheek feature called 'Star in a Reasonably-Priced Car', a celebrity guest races against the clock around a circuit in a Suzuki Liana. Chris didn't do too badly either: a lap time of 1.52.4 minutes, just behind Eddie Izzard and Jordan, but ahead of Geri Halliwell, Anne Robinson, and Vinnie Jones.

"I beat Vinnie!" Chris hollered in delight. "I'm so relieved. That's the important thing."

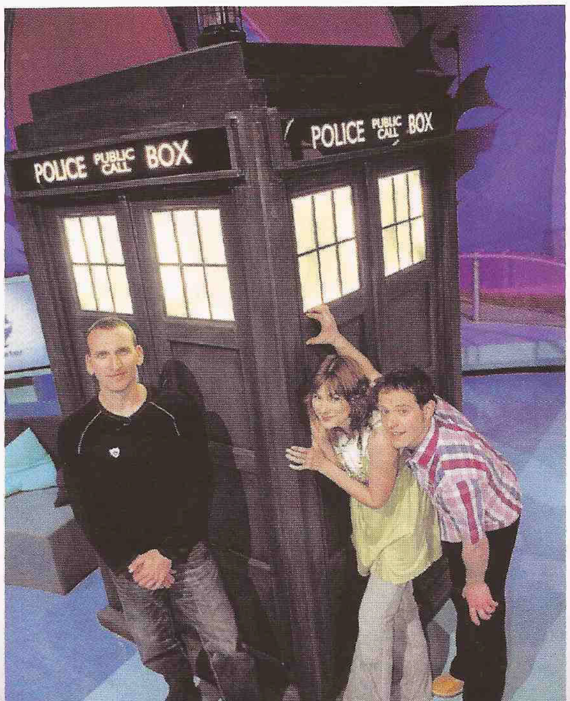
But more notable than even that, and ultimately more revealing, was Chris' interview with presenter Jeremy Clarkson ("Is that space fungus you've grown there on your face?"), and his justification for wanting to get a good lap time. "I was obsessed with trying to master it," Chris told Jeremy, referring to the circuit. "I've really enjoyed doing it, but like I said, when you're actually doing it, you want to *get it right*. It's like anything else – it's like playing the part or whatever – you go, 'Right, I'm going to master this,' and then suddenly it's all over."

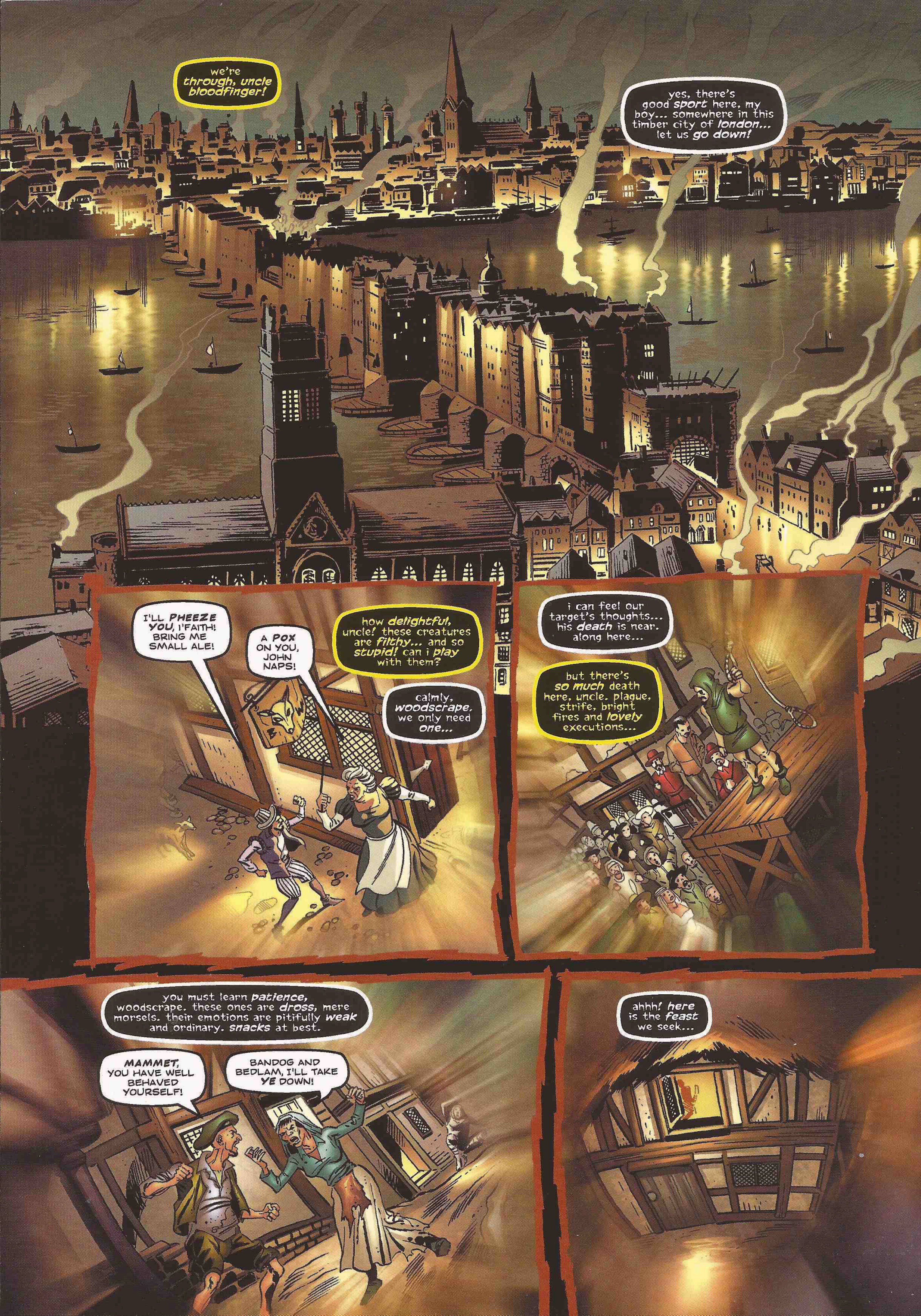
Now, to me, that says it all about Chris. If something is worth doing, whatever it is, however trivial or however important, he knows that it's worth doing *right*. That typifies the man's philosophy. For Chris, it's about giving your all, and then some. It's about striving for perfection. It's about taking on challenges, and mastering them, and then moving on. Whether playing the lead in one of the BBC's flagship programmes, or just driving a Suzuki around a racing track, Chris' expectations of himself are above and beyond the norm – and he refuses to lower them. In fact, his expectations of others are as high as those that he has of himself. For the people who work with him, that can be a daunting prospect, demanding, maybe even exhausting, but also it's exhilarating, enlightening, rewarding, and just a little bit awe-inspiring.

To his fans, and to the viewing public at large, Chris is seen as a driving force in British television drama – a hard-working, thoughtful, masterful actor, who cares greatly about his craft, and who brought a welcome sensitivity, a depth of feeling, a thrilling edge, and a magnetic sense of himself to the role of the Doctor.

It was a career performance. Really, who *could* ask for more? ■

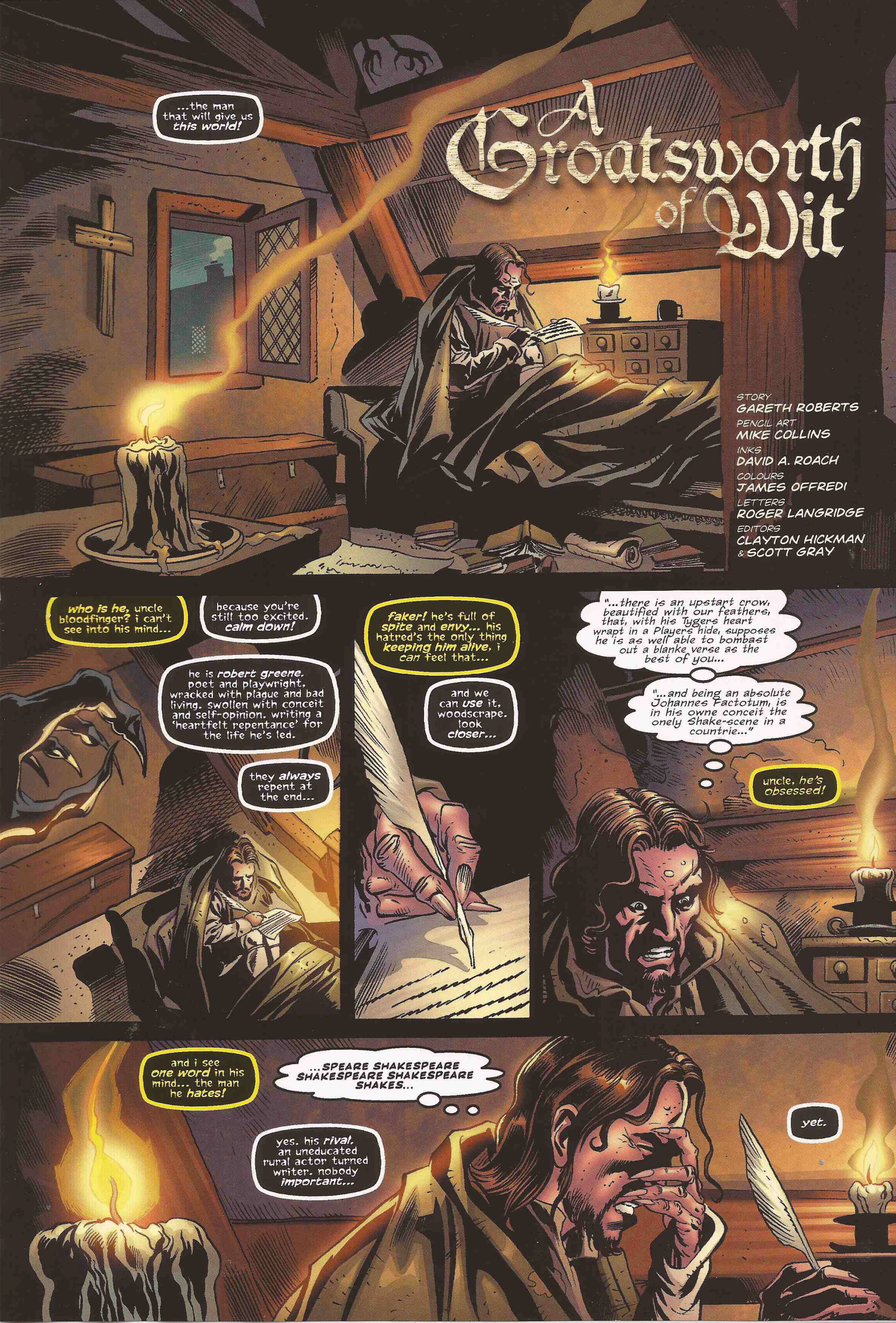
▼ *Even after completing his work on **Doctor Who**, Chris still had a few Time Lord duties to perform – including this **Blue Peter** appearance...*

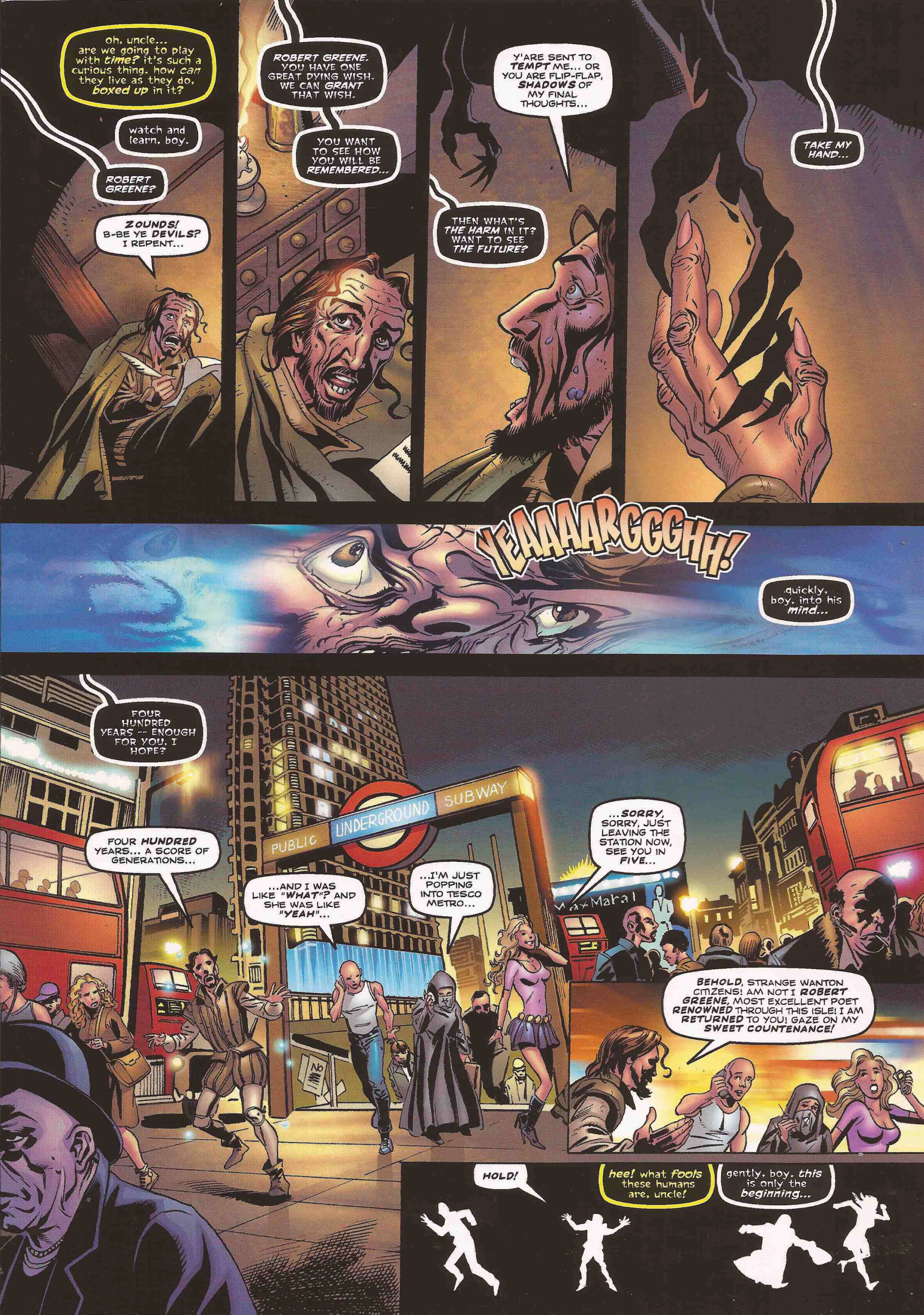


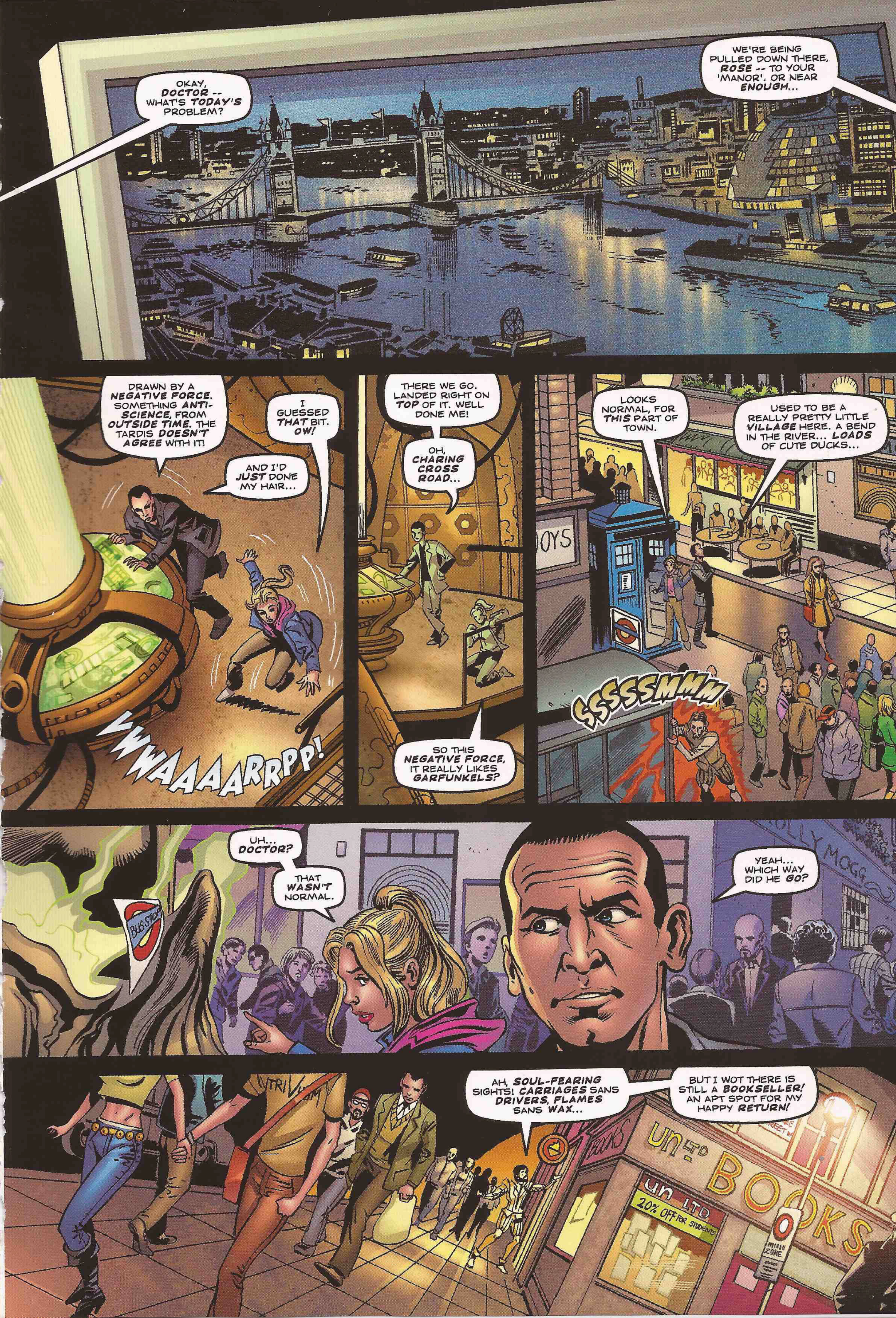

we're *through, uncle bloodfinger!*
yes, there's good *sport* here, my boy... somewhere in this timber city of *london...* let us *go down!*
I'LL *PHEEZE YOU,* I'FAITH! BRING ME SMALL ALE!
A *POX* ON YOU, JOHN NAPS!
how *delightful,* uncle! these creatures are *filthy...* and so *stupid!* can i *play* with them?
calmly, *woodscrape,* we only need *one...*
i can feel our target's thoughts... his *death* is near. along here...
but there's *so much* death here, uncle. plague, strife, bright fires and *lovely* executions...
you must learn *patience,* woodscrape. these ones are *dross,* mere morsels. their emotions are pitifully *weak* and ordinary. *snacks* at best.
MAMMET, YOU HAVE WELL BEHAVED YOURSELF!
BANDOG AND BEDLAM, I'LL TAKE *YE* DOWN!
ahhh! *here* is the *feast* we seek...

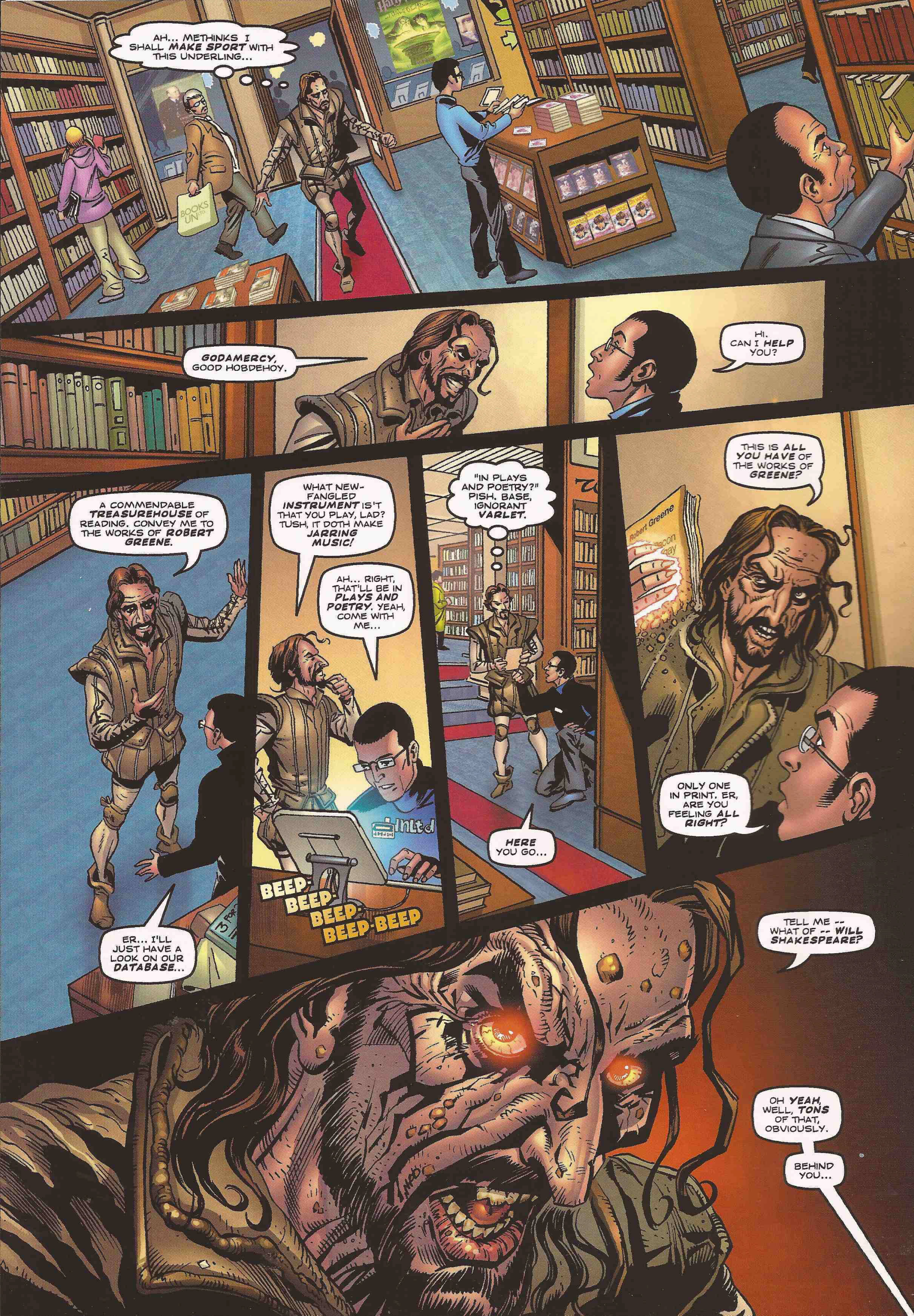
A Groatsworth of Wit

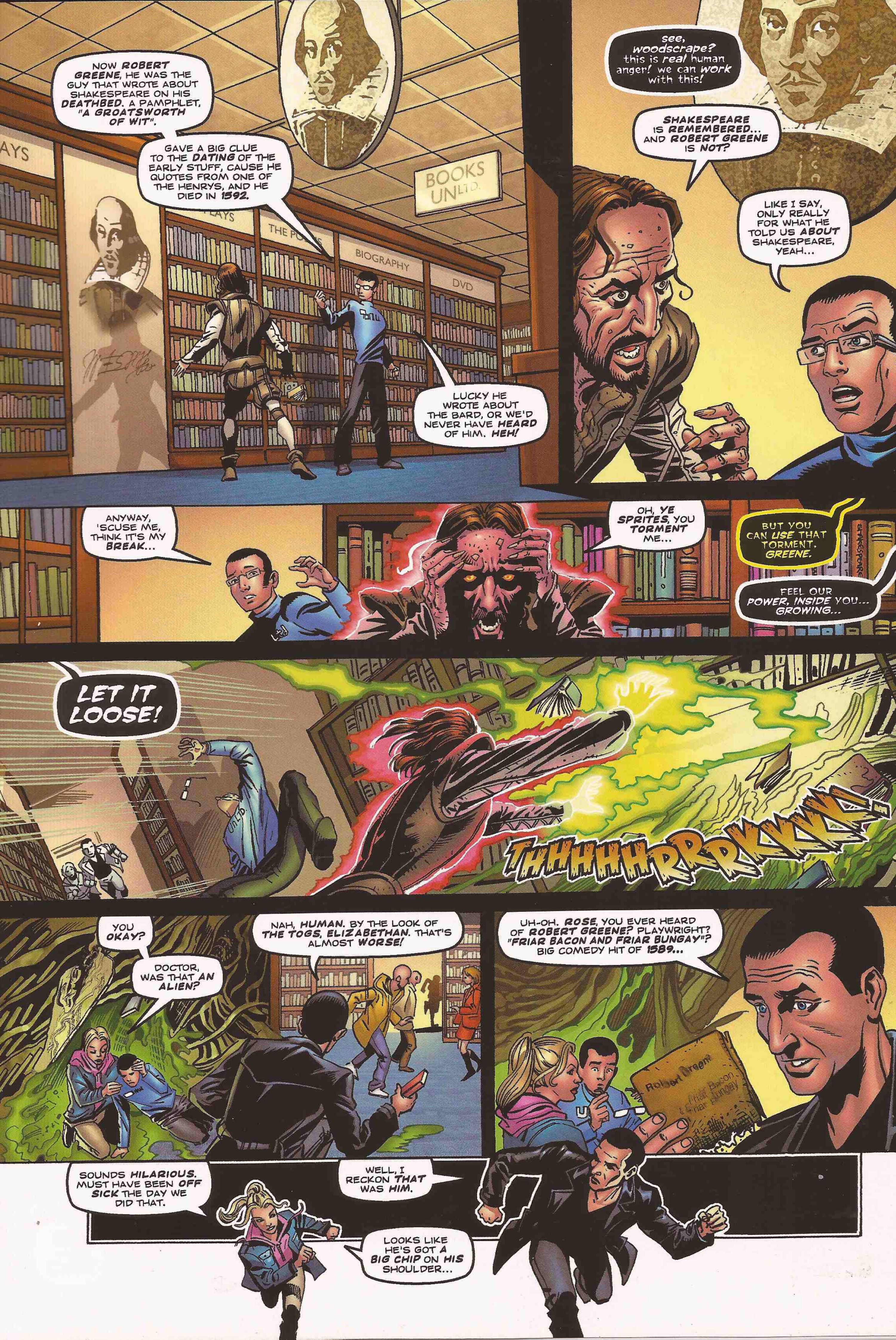
STORY
GARETH ROBERTS
PENCIL ART
MIKE COLLINS
INKS
DAVID A. ROACH
COLOURS
JAMES OFFREDI
LETTERS
ROGER LANGRIDGE
EDITORS
CLAYTON HICKMAN
& SCOTT GRAY

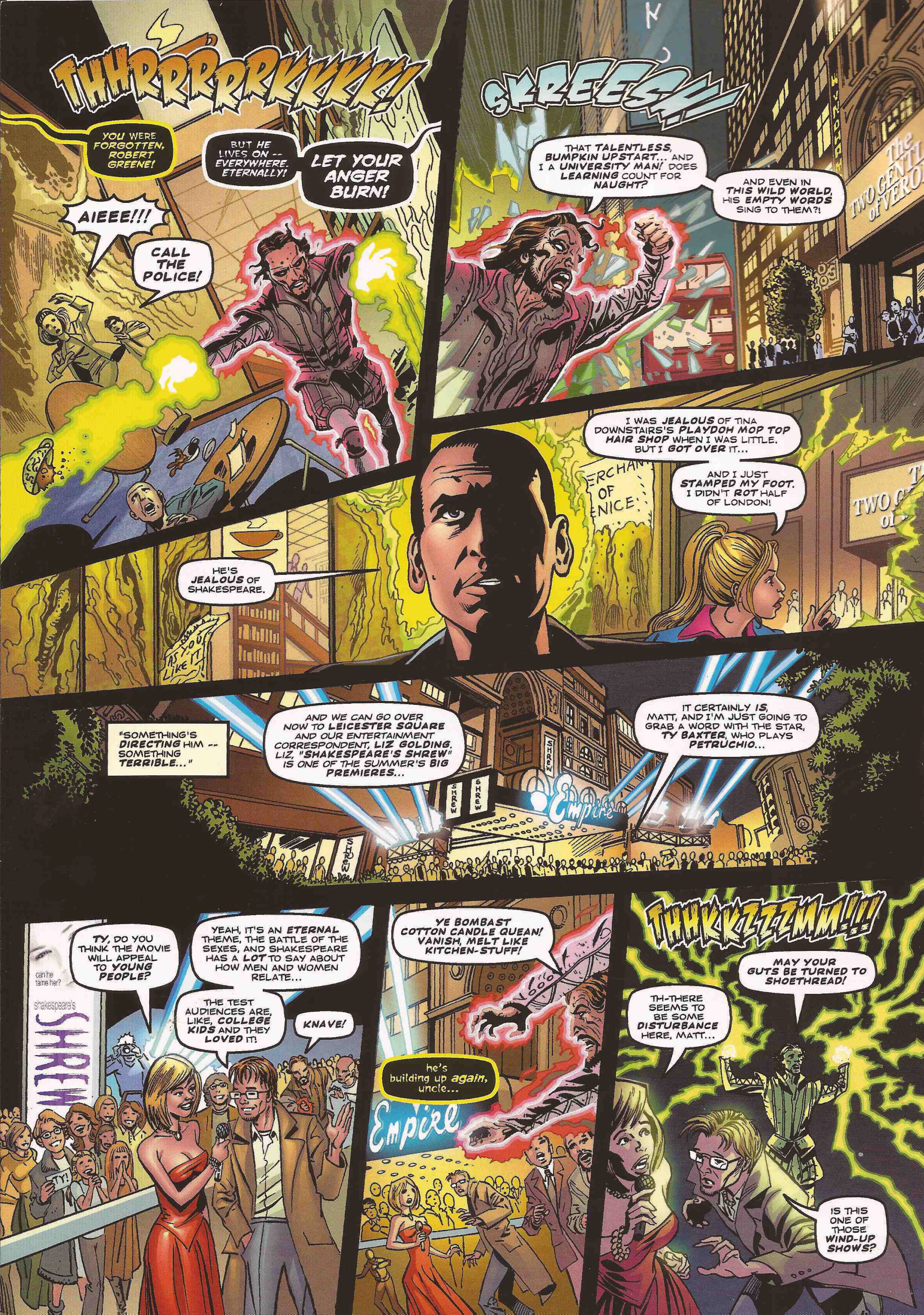

...the man that will give us this world!
who is he, uncle bloodfinger? i can't see into his mind...
because you're still too excited. calm down!
he is robert greene, poet and playwright, wracked with plague and bad living. swollen with conceit and self-opinion. writing a 'heartfelt repentance' for the life he's led.
they always repent at the end...
faker! he's full of spite and envy... his hatred's the only thing keeping him alive, i can feel that...
and we can use it, woodscrape. look closer...
"...there is an upstart crow, beautified with our feathers, that, with his Tygers heart wrapt in a Players hide, supposes he is as well able to bombast out a blanke verse as the best of you...
"...and being an absolute Johannes Factotum, is in his owne conceit the onely Shake-scene in a countrie..."
uncle, he's obsessed!
and i see one word in his mind... the man he hates!
...SPEARE SHAKESPEARE SHAKESPEARE SHAKESPEARE SHAKES...
yes. his rival, an uneducated rural actor turned writer. nobody important...
yet.

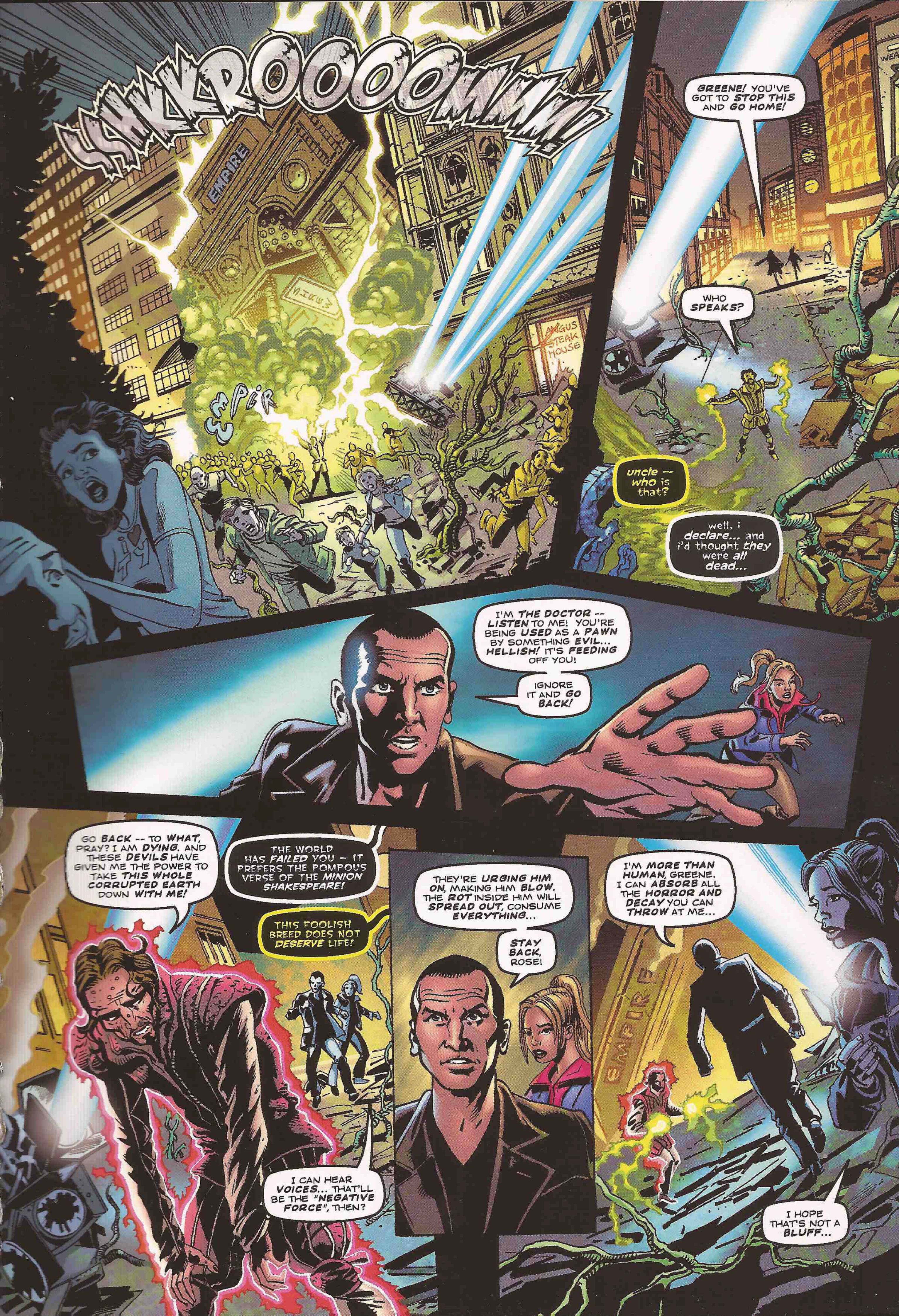

oh, uncle... are we going to play with *time?* it's such a curious thing. how *can* they live as they do, *boxed up* in it?
watch and learn, boy.
ROBERT GREENE?
ZOUNDS! B-BE YE *DEVILS?* I REPENT...
ROBERT GREENE. YOU HAVE ONE GREAT DYING WISH. WE CAN *GRANT* THAT WISH.
YOU WANT TO SEE HOW YOU WILL BE *REMEMBERED...*
Y'ARE SENT TO *TEMPT* ME... OR YOU ARE FLIP-FLAP, *SHADOWS* OF MY FINAL THOUGHTS...
THEN WHAT'S *THE HARM* IN IT? WANT TO SEE *THE FUTURE?*
TAKE MY HAND...
YEAAAARGGGHH!
quickly, boy, into his *mind...*
FOUR HUNDRED YEARS -- ENOUGH FOR YOU, I HOPE?
PUBLIC UNDERGROUND SUBWAY
FOUR *HUNDRED* YEARS... A SCORE OF GENERATIONS...
...AND I WAS LIKE "*WHAT*"? AND SHE WAS LIKE "*YEAH*"...
...I'M JUST POPPING INTO TESCO METRO...
...*SORRY*, SORRY, JUST LEAVING THE STATION NOW, SEE YOU IN *FIVE*...
MaxMahal
NO
BEHOLD, STRANGE WANTON CITIZENS! AM NOT I *ROBERT GREENE*, MOST EXCELLENT POET *RENOWNED* THROUGH THIS ISLE! I AM *RETURNED* TO YOU! GAZE ON MY *SWEET COUNTENANCE!*
HOLD!
hee! what *fools* these humans are, uncle!
gently, boy. *this* is only the *beginning...*

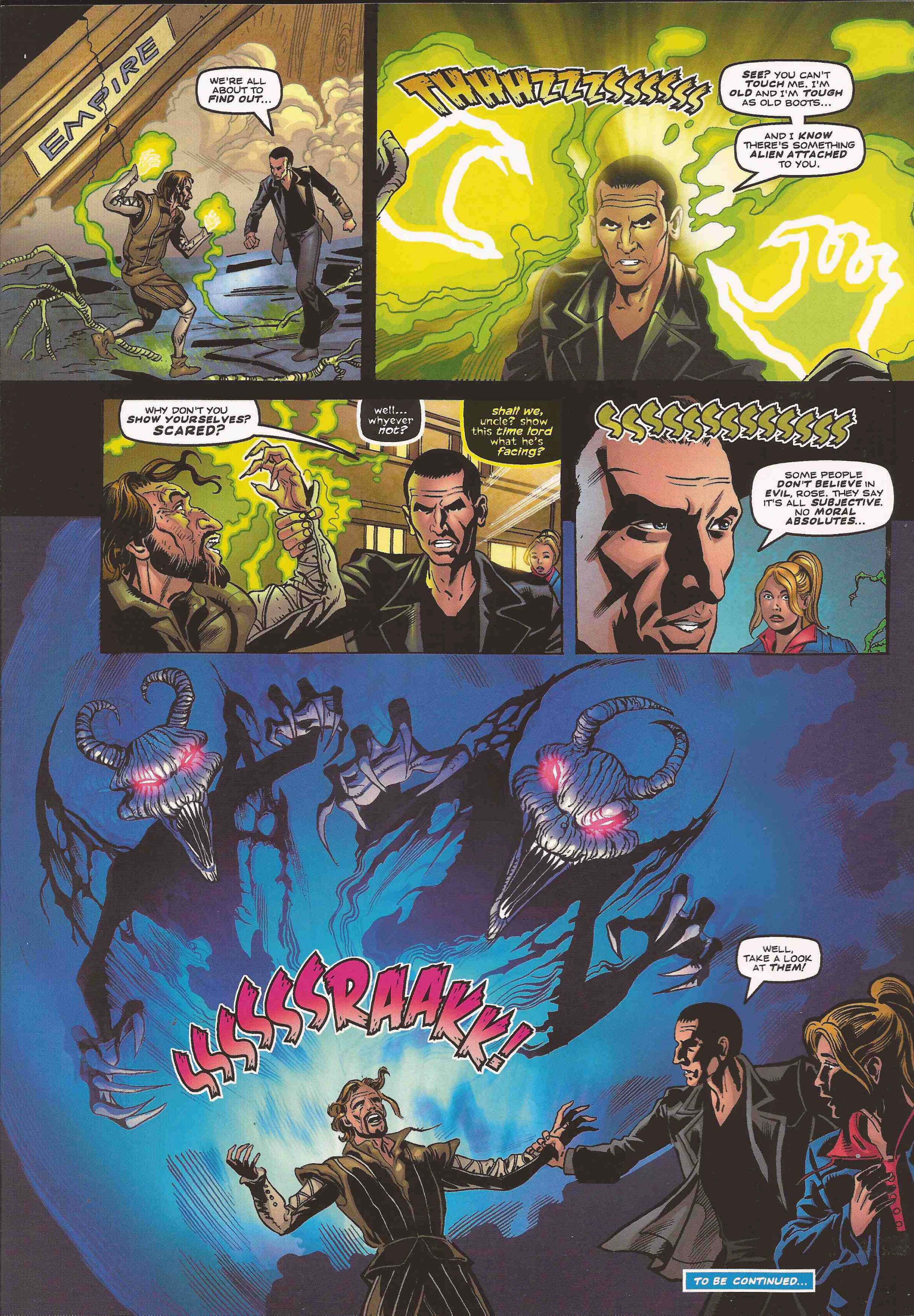

OKAY, *DOCTOR* -- WHAT'S *TODAY'S* PROBLEM?
WE'RE BEING PULLED DOWN THERE, *ROSE* -- TO YOUR 'MANOR', OR NEAR *ENOUGH*...
DRAWN BY A *NEGATIVE FORCE*. SOMETHING *ANTI-SCIENCE*, FROM *OUTSIDE TIME*. THE TARDIS *DOESN'T AGREE* WITH IT!
I GUESSED *THAT* BIT. *OW!*
AND I'D *JUST* DONE MY HAIR...
VWWAAAAARRPP!
THERE WE GO. LANDED RIGHT ON *TOP* OF IT. WELL DONE ME!
OH, *CHARING CROSS ROAD*...
SO THIS *NEGATIVE FORCE*, IT REALLY LIKES *GARFUNKELS*?
LOOKS NORMAL, FOR *THIS* PART OF TOWN.
USED TO BE A REALLY PRETTY LITTLE *VILLAGE* HERE. A BEND IN THE RIVER... *LOADS* OF CUTE DUCKS...
SSSSSMMM
UH... *DOCTOR?*
THAT *WASN'T* NORMAL.
BUS STOP
MOLLY MOGG
YEAH... WHICH WAY DID HE *GO?*
AH, *SOUL-FEARING* SIGHTS! *CARRIAGES* SANS *DRIVERS*, *FLAMES* SANS *WAX*...
BUT I WOT THERE IS STILL A *BOOKSELLER!* AN APT SPOT FOR MY HAPPY *RETURN!*
UN LTD BOOKS
20% OFF FOR STUDENTS


AH... METHINKS I SHALL MAKE SPORT WITH THIS UNDERLING...
BOOKS UNLTD
GODAMERCY, GOOD HOBDEHOY.
HI. CAN I HELP YOU?
A COMMENDABLE TREASUREHOUSE OF READING. CONVEY ME TO THE WORKS OF ROBERT GREENE.
ER... I'LL JUST HAVE A LOOK ON OUR DATABASE...
WHAT NEW-FANGLED INSTRUMENT IS'T THAT YOU PLAY, LAD? TUSH, IT DOTH MAKE JARRING MUSIC!
AH... RIGHT, THAT'LL BE IN PLAYS AND POETRY. YEAH, COME WITH ME...
BEEP-BEEP-BEEP-BEEP-BEEP
"IN PLAYS AND POETRY?" PISH. BASE, IGNORANT VARLET.
HERE YOU GO...
THIS IS ALL YOU HAVE OF THE WORKS OF GREENE?
Robert Greene
ONLY ONE IN PRINT. ER, ARE YOU FEELING ALL RIGHT?
TELL ME -- WHAT OF -- WILL SHAKESPEARE?
OH YEAH, WELL, TONS OF THAT, OBVIOUSLY.
BEHIND YOU...


NOW ROBERT GREENE, HE WAS THE GUY THAT WROTE ABOUT SHAKESPEARE ON HIS DEATHBED. A PAMPHLET, "A GROATSWORTH OF WIT".
GAVE A BIG CLUE TO THE DATING OF THE EARLY STUFF, CAUSE HE QUOTES FROM ONE OF THE HENRYS, AND HE DIED IN 1592.
BOOKS UNLTD.
PLAYS
THE POEMS
BIOGRAPHY
DVD
LUCKY HE WROTE ABOUT THE BARD, OR WE'D NEVER HAVE HEARD OF HIM. HEH!
see, woodscrape? this is real human anger! we can work with this!
SHAKESPEARE IS REMEMBERED... AND ROBERT GREENE IS NOT?
LIKE I SAY, ONLY REALLY FOR WHAT HE TOLD US ABOUT SHAKESPEARE, YEAH...
ANYWAY, 'SCUSE ME, THINK IT'S MY BREAK...
OH, YE SPRITES, YOU TORMENT ME...
BUT YOU CAN USE THAT TORMENT, GREENE.
FEEL OUR POWER, INSIDE YOU... GROWING...
SHAKESPEARE
LET IT LOOSE!
THHHHHRRRKKKK!
YOU OKAY?
DOCTOR, WAS THAT AN ALIEN?
NAH, HUMAN. BY THE LOOK OF THE TOGS, ELIZABETHAN. THAT'S ALMOST WORSE!
UH-OH. ROSE, YOU EVER HEARD OF ROBERT GREENE? PLAYWRIGHT? "FRIAR BACON AND FRIAR BUNGAY"? BIG COMEDY HIT OF 1589...
Robert Greene
Friar Bacon Friar Bungay
SOUNDS HILARIOUS. MUST HAVE BEEN OFF SICK THE DAY WE DID THAT.
WELL, I RECKON THAT WAS HIM.
LOOKS LIKE HE'S GOT A BIG CHIP ON HIS SHOULDER...


THRRRRRKKKK!
YOU WERE FORGOTTEN, ROBERT GREENE!
BUT HE LIVES ON -- EVERYWHERE. ETERNALLY!
LET YOUR ANGER BURN!
AIEEE!!!
CALL THE POLICE!
SKREESH!
THAT TALENTLESS, BUMPKIN UPSTART... AND I A UNIVERSITY MAN! DOES LEARNING COUNT FOR NAUGHT?
AND EVEN IN THIS WILD WORLD, HIS EMPTY WORDS SING TO THEM?!
The TWO GENTL of VERO
I WAS JEALOUS OF TINA DOWNSTAIRS'S PLAYDOH MOP TOP HAIR SHOP WHEN I WAS LITTLE. BUT I GOT OVER IT...
AND I JUST STAMPED MY FOOT. I DIDN'T ROT HALF OF LONDON!
HE'S JEALOUS OF SHAKESPEARE.
ERCHANT OF ENICE
AS YOU LIKE IT
"SOMETHING'S DIRECTING HIM -- SOMETHING TERRIBLE..."
AND WE CAN GO OVER NOW TO LEICESTER SQUARE AND OUR ENTERTAINMENT CORRESPONDENT, LIZ GOLDING. LIZ, "SHAKESPEARE'S SHREW" IS ONE OF THE SUMMER'S BIG PREMIERES...
IT CERTAINLY IS, MATT, AND I'M JUST GOING TO GRAB A WORD WITH THE STAR, TY BAXTER, WHO PLAYS PETRUCHIO...
SHREW
Empire
can he tame her?
shakespeare's SHREW
TY, DO YOU THINK THE MOVIE WILL APPEAL TO YOUNG PEOPLE?
YEAH, IT'S AN ETERNAL THEME, THE BATTLE OF THE SEXES, AND SHAKESPEARE HAS A LOT TO SAY ABOUT HOW MEN AND WOMEN RELATE...
THE TEST AUDIENCES ARE, LIKE, COLLEGE KIDS AND THEY LOVED IT!
KNAVE!
TY!
YE BOMBAST COTTON CANDLE QUEAN! VANISH, MELT LIKE KITCHEN-STUFF!
he's building up again, uncle...
Empire
THHKZZZMM!!!
MAY YOUR GUTS BE TURNED TO SHOETHREAD!
TH-THERE SEEMS TO BE SOME DISTURBANCE HERE, MATT...
IS THIS ONE OF THOSE WIND-UP SHOWS?


SHKKROOOOOWWW!
EMPIRE
ANGUS STEAK HOUSE
GREENE! YOU'VE GOT TO STOP THIS AND GO HOME!
WHO SPEAKS?
uncle -- who is that?
well, i declare... and i'd thought they were all dead...
I'M THE DOCTOR -- LISTEN TO ME! YOU'RE BEING USED AS A PAWN BY SOMETHING EVIL... HELLISH! IT'S FEEDING OFF YOU!
IGNORE IT AND GO BACK!
GO BACK -- TO WHAT, PRAY? I AM DYING. AND THESE DEVILS HAVE GIVEN ME THE POWER TO TAKE THIS WHOLE CORRUPTED EARTH DOWN WITH ME!
THE WORLD HAS FAILED YOU -- IT PREFERS THE POMPOUS VERSE OF THE MINION SHAKESPEARE!
THIS FOOLISH BREED DOES NOT DESERVE LIFE!
I CAN HEAR VOICES... THAT'LL BE THE "NEGATIVE FORCE", THEN?
THEY'RE URGING HIM ON, MAKING HIM BLOW. THE ROT INSIDE HIM WILL SPREAD OUT, CONSUME EVERYTHING...
STAY BACK, ROSE!
I'M MORE THAN HUMAN, GREENE. I CAN ABSORB ALL THE HORROR AND DECAY YOU CAN THROW AT ME...
EMPIRE
I HOPE THAT'S NOT A BLUFF...


EMPIRE
WE'RE ALL ABOUT TO FIND OUT...
THHHZZZSSSSSS
SEE? YOU CAN'T TOUCH ME. I'M OLD AND I'M TOUGH AS OLD BOOTS...
AND I KNOW THERE'S SOMETHING ALIEN ATTACHED TO YOU.
WHY DON'T YOU SHOW YOURSELVES? SCARED?
well... whyever not?
shall we, uncle? show this time lord what he's facing?
SSSSSSSSSSSSS
SOME PEOPLE DON'T BELIEVE IN EVIL, ROSE. THEY SAY IT'S ALL SUBJECTIVE. NO MORAL ABSOLUTES...
LLLLLSSRAAKK!
WELL, TAKE A LOOK AT THEM!
TO BE CONTINUED...

NEW WORLDS

NEW WORLDS, NEW ADVENTURES

BIG FINISH introduces a new range of books and audios that step away from DOCTOR WHO – featuring **Bernice Summerfield, Iris Wildthyme, Erimemushinteperem** and **The Forge**, plus many other new and exciting stories, characters and ideas...

IN PRINT

NEW WORLDS
the coming of THE QUEEN
iain mclaughlin & claire bartlett
BIG FINISH
WILDTHYME on top
SHORT-STORY ANTHOLOGY EDITED BY paul magrs
project: VALHALLA
FOR KING AND COUNTRY
cavan scott & mark wright
IRIS Wildthyme
WILDTHYME AT LARGE
Starring KATY MANNING
THE DEVIL AND MS WILDTHYME

£16.50 each
(£11.50 non-UK)
or £30.00
for all three
(£33.00 non-UK)

ON CD

£10.99 each
(£11.50 non-UK)
or £20.00 for both (£22.00 non-UK)

Available postage free from:
Big Finish Productions
PO Box 1127, Maidenhead
Berkshire, SL6 3LW

Credit Card Hotline: 01628 824 102
Fax: 01628 824 314
Email: mailorderenquiries@bigfinish.com

Secure online ordering at
www.bigfinish.com

Iris Wildthyme created by Paul Magrs; Erimem created by Iain McLaughlin; The Forge created by Cavan Scott and Mark Wright. Advert by Stuart Manning

DOCTOR·WHO MAGAZINE 2005

Time's up! Your votes have been counted, re-counted and checked by a massive bank of whirring computers. And now, at long last, we can reveal what were *your* favourite bits of the 2005 series of *Doctor Who*. **Tom Spilsbury** asks for a drumroll – and quiet at the back please...

RESULTS COMPILED BY **PETER GRIFFITHS** AND **TOM SPILSBURY**

BEST STORY

Rank	Story	Average/10
1	The Empty Child/The Doctor Dances	9.108
2	Bad Wolf/The Parting of the Ways	8.864
3	Dalek	8.814
4	Father's Day	8.205
5	The Unquiet Dead	8.158
6	The End of the World	7.368
7	Rose	7.327
8	Aliens of London/World War Three	6.896
9	Boom Town	6.756
10	The Long Game	6.110

"If I claimed that my *Doctor Who* story winning the season poll was anything other than my life's ambition, I'd be lying through my teeth. I feel like running naked through the street. In fact, I just have. Twice.

"But, y'know, I'm only the writer. I certainly hope there are better directors out there than James Hawes, because if there aren't it'll go terribly to his head. I just find it hard to imagine, that's all. And if there is a better produced and designed show out there than *Doctor Who*, nobody is sending it to my television.

"Ridiculous number of people to thank, of course. So I won't. But I'll mention Russell, because it was his toy, and he let me play with it. And then he let me write a *Doctor Who* story, which was even nicer. No one ever mentions Helen Raynor, who was just brilliant and practical at every stage of a long and complicated script. So I won't mention her either. Bloody script editors, hogging all the credit."

STEVEN MOFFAT Writer, *The Empty Child* and *The Doctor Dances*

Steven Moffat's two-part tale of spooky gasmask-wearing zombies, DNA-altering nanogenes, unmarried teenage mothers and 51st-century conmen, was a huge hit with DWM readers, average a score of over 9 out of 10.

"Everything you could possibly want from a Doctor Who *story – a wonderful plot, great dialogue, superb performances, great atmosphere, and some really chilling scenes. The direction and writing really worked to create something quite magical, and all this with two hugely atypical things for the series – no real monster or villain as such, and a happy ending! In the words of the Doctor, 'I need more days like this.'"* **Paul Hayes** Clapham

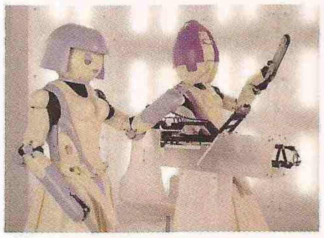
"The BBC is world-renowned for costume drama and this story looked every inch the part. The visuals were so impressive and better than some Hollywood films. A great script, great direction and a great cast. Well done everyone!" **Christopher Loftus** Birmingham

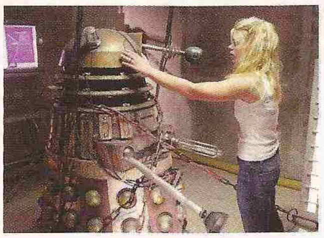
"The Empty Child/The Doctor Dances *was just like one of the 'old series' stories – but with better special effects! Dark, moody and scary – not least for one of the most horrific scenes in the morphing of Dr Constantine. Everything just seemed to click to make this an instant classic."* **Martin Jeffrey** Basingstoke

In a close second spot was the two-part series finale *Bad Wolf* and *The Parting of the Ways*, written by Russell T Davies.

"The Parting of the Ways *must provide the very best special effects sequences ever seen in* Doctor Who *– but yet again the emotional scenes are the highlight here. The 'Have a fantastic life' hologram scene brings a real lump to the throat..."* **Mark Parmerter** New York

"On its own Bad Wolf *is my favourite episode of the series, almost – but not quite – matched by* The Parting of the Ways. *We had a light funny intro with all the reality TV stuff, before the episode ramped up to 110% and became true edge-of-the-seat stuff up until THAT cliffhanger..."* **Matthew Tate** York





In the bronze position was Robert Shearman's *Dalek*, the story faced with the unenviable task of re-introducing the Doctor's mortal enemies to a twenty-first-century audience.

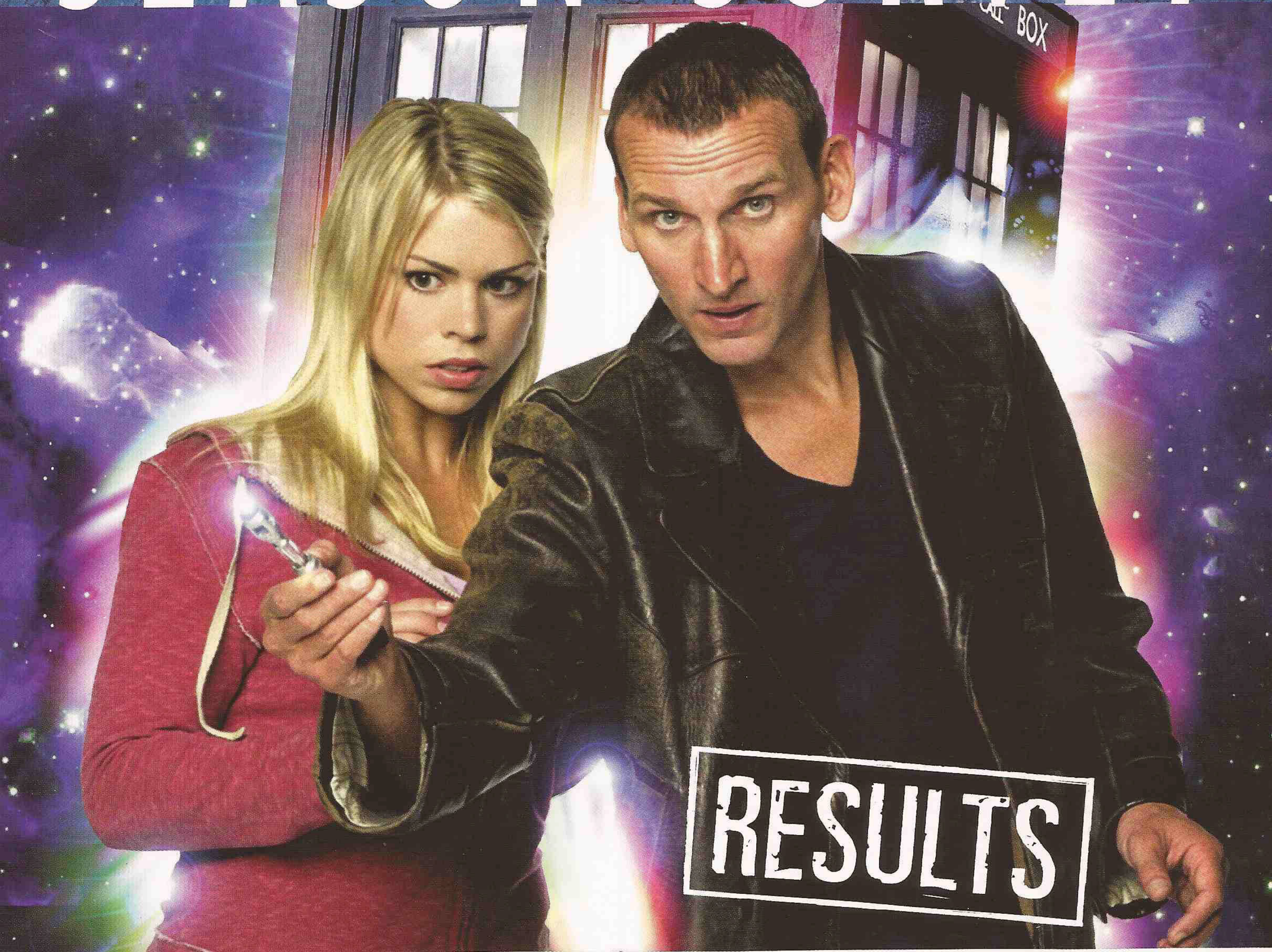
"Dalek *was probably the best episode of the series for me. The Doctor's outrage until he is literally foaming at the mouth is very daring, and the line 'You would make a good Dalek' is destined to go down in* Doctor Who *history."* **Michael Billingshurst** Norwich

"Dalek *was just the best piece of* Who *in years. It had a 35-year-old guy in floods of tears."* **Julian Harrild** France

Unfortunately, there always has to be a story that comes in last position, but *The Long Game* did so by averaging a still very respectable 6 out of 10. Many readers pointed out the difficulty in choosing between the stories.

"The quality was so high it is difficult not to just give all my favourite stories 10 out of 10. The only story to fall short was The Long Game, *and I think it was because after so many stories concentrating on the Doctor and Rose's relationship, it seemed odd that they were placed in the background for a lot of this one. Never has a series of* Doctor Who *been produced to such a high quality, and trying to give them marks out of 10 has been excruciatingly hard."* **James Van-Der Heiden** London

SEASON SURVEY



RESULTS

BEST WRITER

Rank	Writer	Share of vote
1	Russell T Davies	36.91%
2	Steven Moffat	32.23%
3	Robert Shearman	11.62%
4	Mark Gatiss	9.77%
5	Paul Cornell	9.47%

"That's very kind, I'm honoured and delighted. And to be part of a list that includes Robert Holmes and Terry Nation and Terrance Dicks and all those other writers who shaped my childhood, is a wonderful thing. But frankly, this show's the greatest example of team work that I've ever come across, in my long and tangled TV career, so if this award actually existed – it doesn't, does it, you cheapskates? – then I'd saw it into five, with pieces for Steven, Mark, Paul and Rob. Thank you all."

RUSSELL T DAVIES

"Without Russell we wouldn't have Barcelona, or Raxacoricofallapatorius, or the Mighty Jagrafess of the Maxarodenfoe. Or 'Fantastic!' Or the best cliffhanger ever: 'Rose? I'm coming to get you!' Brrr..."

Eddie McGuigan Bellshill

"It has to be RTD. When I watch old episodes now, I keep wondering why there aren't any jokes. Russell made his scripts sparkle with life, and create a whole new era of Doctor Who.*"*

Duncan Hurwood Coventry

"Russell's overall plan for the series showed why he is one of the best dramatists working today and why we are collectively lucky that he shares our love for an odd little 1960s kids TV show."

Lee Allen Bracknell

"Russell T Davies is the Neil Young of Doctor Who*: while the other writers had a tendency to look back at the halcyon days in order to craft their stories, Russell subverted expectations and kept his eye on the here and now."*

Robert Chapman Plymouth

"As far as I am concerned, Russell T Davies is the best thing to ever happen to Doctor Who.*"*

Paul Stentaford Taunton

"Over his eight episodes, he has consistently written episodes of quality and humour – well-paced dramas which I have thoroughly enjoyed."

Michael Waggott South Shields

BEST DIRECTOR

Rank	Director	Share of vote
1	Joe Ahearne	54.28%
2	James Hawes	36.06%
3	Euros Lyn	6.31%
4	Keith Boak	2.56%
5	Brian Grant	0.79%

"Thank you to the readers of **DWM**. The series was an amazing experience for me and one I will always remember. The range and breadth of imagination in the stories and the passion and commitment of the actors was incredible to be part of. I watched *Doctor Who* as a child and I often felt like a big kid on set especially when the Daleks were around! I feel honoured to have played a part in the Doctor's return for a new generation of children and adults."

JOE AHEARNE

"I was very much looking forward to seeing what the creator of Ultraviolet *would do with* Doctor Who *– and I'm happy to say that I wasn't disappointed. Joe Ahearne took five very different scripts and made his own very definite mark on them. There can't have been a dry eye in the house for* Father's Day*, and that wasn't just down to Paul Cornell's moving script, but also because of Joe's sensitive direction."* **Fiona Langton** Canterbury

"With those five episodes under his belt, was there really any choice? Awesome." **Calvin Saxby** Bedfordshire

"It's a great shame that Joe Ahearne isn't returning for next year's series, but if his legacy to Doctor Who *is those five episodes, then he will go down in* Doctor Who *history as one of the all-time greats."* **Jonathan Ottey** Teddington

"My vote goes to James Hawes – The Empty Child/The Doctor Dances *is just atmospherically great and scares the pants off a 29-year-old, never mind the eight-year-olds!"* **Simon Ball** Birmingham

"I found this category particularly hard to judge. The new series of Doctor Who *never seemed to have a dull moment – and I'm sure that much of the credit must go to these five exceptionally talented men behind the cameras."* **Bradley Singleton** Derby

BEST GUEST ACTOR

Rank	Actor	Share of vote
1	John Barrowman (Captain Jack)	34.45%
2	Simon Callow (Charles Dickens)	25.02%
3	Shaun Dingwall (Pete Tyler)	12.86%
4	Noel Clarke (Mickey Smith)	6.67%
5	Simon Pegg (The Editor)	6.58%
	Others	14.42%

"I just want to say a huge thanks to all who voted for Captain Jack. I have had such a great year so far and had so much fun filming *Doctor Who*. As you know it was a dream come true for me to be part of the TARDIS team. The reaction I have had from the viewers and fans of *Doctor Who* is amazing. I wanted Jack to be liked but I never expected this. Thank you all so much for welcoming me into the world of the 'Whovians'. Oh yeah, get ready for *Torchwood*!"

JOHN BARROWMAN Captain Jack Harkness

"John Barrowman made Captain Jack such an interesting character. In his first two episodes I wasn't too sure about him, but by The Parting of the Ways *I loved how brave, flirty and charismatic he is. It was a landmark scene when he kissed both Rose and the Doctor goodbye, and I thought it was brilliant that he didn't run from the Daleks, but stood there facing them with such defiance as they exterminated him. Give that man his own show!"* **James Van-Der Heiden** London

"Captain Jack was RTD's joker card. What sounded like some awful, one-note 'space rogue' on paper became one of the show's boldest – and bravest – characters. Come back soon, John." **Sean Alexander** Holyhead

"How could anyone beat Simon Callow? By being John Barrowman! I can't believe this – we get a superb actor like Callow in Doctor Who*, and I'm* not *voting him as best guest star. Barrowman was outstanding."* **David Kelm** Malvern

■ The 2005 **DWM** *Season Survey* has proved to be the biggest in our 26-year history with 4639 entries. Our youngest voters were three-year-olds Thomas Shaw and Michael Wood, while the oldest (at least, of those prepared to admit their age!) was 67-year-old Olma Kirk. Many votes were received from families, with Dads photocopying forms for wives and children...

■ There were some interesting differences in voting across the age groups. For the Under-18s the Best Story category saw a runaway victory for *Bad Wolf/The Parting of the Ways*, with a staggering average score of 9.445 out of 10. *Dalek* was the second most popular with children (8.804), while *The Empty Child/The Doctor Dances* could only manage third place (8.703). The scores given by children tended to be higher than those given by older readers for most stories. The exceptions were Steven Moffat's two-part story, Paul Cornell's *Father's Day* and Mark Gatiss' *The Unquiet Dead*, which were all marked higher by the 36-and-overs. The 19- to 35-year-olds were typically less generous with their scores than either the kids or the 'oldies' – the one exception being for *The End of the World*. Something to be said for that episode appealing to Generation X and Generation dotcom?

■ Other categories also saw some interesting variations. Russell T Davies was far and away the most popular writer with both the kids and the female voters, winning the category with a massive 60% and 46% respectively. Older voters, on the other hand, put Steven Moffat ahead of Davies as their favourite writer, 42% to 28%... which all combined to make the overall result a very close-fought category indeed.

■ The favourites in other categories were generally the same regardless of age-group or gender, although in the Best Actress category Camille Coduri's Jackie was a particularly popular choice with children and women, in both cases coming second only to Florence Hoath. John Barrowman, perhaps appropriately, seemed to be popular across all

BEST GUEST ACTRESS

Rank	Actress	Share of vote
1	Florence Hoath (Nancy)	31.71%
2	**Annette Badland** (Margaret Blaine)	19.03%
3	**Camille Coduri** (Jackie Tyler)	15.46%
4	**Penelope Wilton** (Harriet Jones)	11.50%
5	**Eve Myles** (Gwyneth)	8.03%
	Others	14.27%

"Florence Hoath was utterly convincing as Nancy, and was perfectly cast – you'd never have guessed that Florence is actually in her early twenties! The scene in which we see Nancy's reaction to being told that the Allies would win the war was packed with emotion." Simon Childs Guernsey

"If The Empty Child *had been a film, then Florence would have won an Oscar. When Billie decides she's had enough, look here for her replacement!"* Mark Brown Chelmsford

"Florence's character went through so many different emotions, and she she almost stole the episode from everyone around her." Mike Bartlett London

"Florence Hoath is only 20 years old. If she hasn't at least won a Best Actress in a TV drama or film BAFTA award in the next decade or so, I will be both amazed and annoyed!" Michael Angus Hartlepool

"Annette Badland gets my vote. Who else could make farting noises one minute and still manage to scare us the next?" Anthony Howard Manchester

"It has to be Annette Badland for her performance as Blon Fel Fotch Passameer-Day Slitheen. Boom Town's *restaurant scenes not only showed off Annette's comic timing, but also demonstrated her astonishing ability to make the audience feel sympathy for a cold-hearted killer. I can see why Russell wanted to bring her back."* Suzanne Davies Swindon

"Jackie Tyler has come in for a bit of stick for being a bit 'soapy' or comic. Camille Coduri has made her unfailingly real, and is my choice for Best Actress for that. Right at the end of the last episode, despite having stated how she hates the Doctor for taking her daughter away, she is still loving enough to help Rose return to him. Camille has made Jackie entirely real." Chris Winwood Worcester

BEST MONSTER

Rank	Monster	Share of vote
1	The Daleks	73.71%
2	The Reapers	9.19%
3	The Slitheen family	8.50%
4	The Gelth	4.45%
5	The Autons	3.16%
	Others	0.99%

"Exterminate all humans! Exterminate all humans! Exterminate! Annihilate! Destroy! Daleks conquer and destroy! Daleks conquer and destroy! Daleks conquer and destroy! Daleks conquer and destroy! Daleks conquer and destroy! Daleks conquer and destroy! Daleks conquer and destroy!" **THE DALEKS**

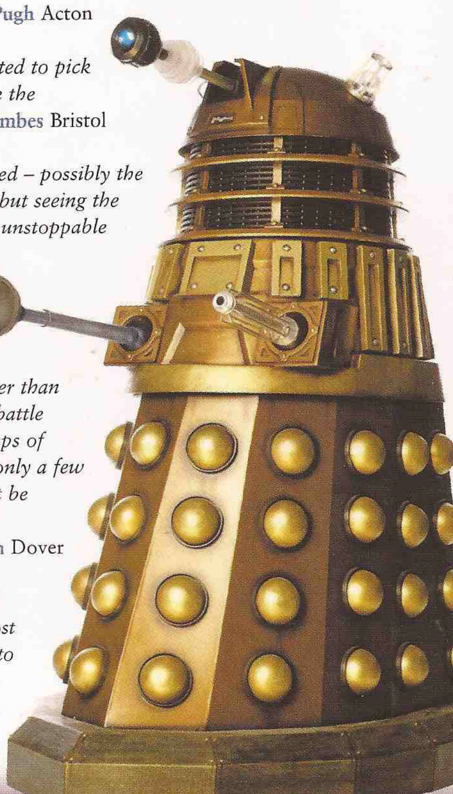
"I think we were all worried that they could look rubbish or not 'Dalek-like' – but they looked brilliant, and have not been so evil for the past 20-odd years..." Christopher Loftus Birmingham

"I didn't choose the Daleks because they are any kind of cherished link to 'the old series' I grew up with, but because of the inventive way they were brought back into the public domain. Where they could so easily have been a laughable anachronism, instead Dalek *and* The Parting of the Ways *made them cunning, ruthless, clinically efficient and a scarily plausible threat once more. They really earned their place in the* Doctor Who *of 2005."* Gareth Pugh Acton

"I did love the Reapers, and I wanted to pick a 'new' monster, but... well, they're the Daleks!" Vanessa Coombes Bristol

"The Slitheen were very well realised – possibly the best monster ever in those terms – but seeing the Daleks restored to the formidable, unstoppable killers that they should be was one of the highlights of the series. It makes a change to see that virtually every time they fire their weapons they actually hit something – much better than the Revelation *and* Remembrance *battle scenes in which two opposing groups of Daleks would stand perfectly still only a few feet apart, firing constantly and yet be utterly unable to hit each other!"* Jason Thompson Dover

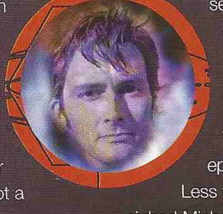
"42 years ago they were created and they're still the meanest, baddest, most ruthless, most vicious creatures ever to appear in science-fiction!" Michael Angus Hartlepool



demographics! Simon Callow and Annette Badland were also universally popular – but particularly with older voters. In the Greatest Contribution category Christopher Eccleston was the typical choice for children and women, with Russell T Davies voted for more by older viewers and the men. Billie received votes from all quarters – but particularly women.

■ In 1998 **DWM** asked readers to vote for every *Doctor Who* story, assigning them a mark out of 10, just as in this year's poll. The winning story on that occasion was 1975's *Genesis of the Daleks*, with an average score of 9.012 out of 10. If the votes for this series were added to the 1998 survey, *Genesis* would be pushed down to second spot, to make way for *The Empty Child/The Doctor Dances*. *Bad Wolf/The Parting of the Ways* and *Dalek* would also enter the all-time Top Ten at Numbers Four and Six, with 1977's *The Talons of Weng-Chiang* at Number Three and 1984's *The Caves of Androzani* at Number Five.

■ Although the Top Three places in the 'Greatest Contribution' category were never in doubt, almost everyone under the sun got a nomination from somebody, including John Barrowman, Julie Gardner, Phil Collinson, the Mill, Murray Gold, BBC Wales, Bryan Hitch, Lorraine Heggessey, Nicholas Briggs, Alan Ruscoe, David Tennant, and "good old **DWM**." Thanks guys!



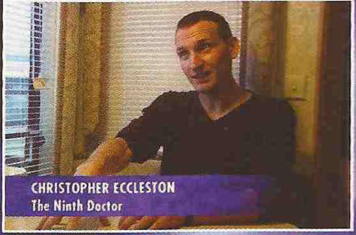
■ There was also plenty of debate on what you wanted to see more or less of in the next series. Here are a few of the things that cropped up more often than most... More alien planets; More rooms in the TARDIS; More Captain Jack; More Daleks; More death (thank you, kids of Wellington Junior School!); Hour-long episodes; David Tennant's face in the titles; Less farting ("You didn't see Sutekh farting," sighed Michael Leary of Reading); Less Jackie and Mickey; More Jackie and Mickey; Mickey to become a full companion; Less Cardiff; The Doctor saving the day more often; Please bring back 'the middle eight'; More two-parters; and "Nothing, it's perfect as it is." Phew!

BEST CONFIDENTIAL

Rank	Episode	Share of vote
1	Episode 13 **The Last Battle**	18.50%
2	Episode 6 **Dalek**	17.13%
3	Episode 1 **Bringing Back the Doctor**	16.06%
4	Episode 4 **I Get a Sidekick Out of You**	9.17%
5	Episode 12 **The World of Who**	8.56%
	Others	30.58%

"Thanks to all **Doctor Who Magazine** readers, we really value your feedback and support. Thanks especially for voting for Episode 13. Tom Appleby (my editor) and I were very conscious at the end of our series of wanting to do justice to the hard work and dedication that everyone had put into the brilliant return series of *Doctor Who* and especially to pay tribute to Chris Eccleston's fantastic performance as the Doctor. We were very privileged on *Confidential* to have access to such brilliant footage and for the good will and generosity of the cast and crew of *Doctor Who*, without whom our series would not have been possible." **GILLANE SEABORNE** Producer, Doctor Who Confidential

"For sheer nostalgia and the 'oh-my-god-it's over!' feeling, it's got to be the final episode and Simon Pegg's wonderfully heartfelt 'thank you' to Chris. Oh how we all echoed that!" Eddie McGuigan Bellshill



"The final Confidential really pulled out all the stops, and the montage at its conclusion was pitch perfect." **Nick Mellish** Lancing

"I went off and bought the Snow Patrol album off the back of this!" **David Kelm** Malvern

BEST VILLAIN

Rank	Villain	Share of vote
1	**The Emperor Dalek**	33.53%
2	**Margaret Blaine**	26.94%
3	**The Editor**	14.75%
4	**Cassandra**	13.67%
5	**Henry Van Statten**	10.42%
	Others	0.69%

"Thank you all so much. I don't recall ever having won anything in my life, so to come top for doing something that I had so much fun with is just fantastic. Big thanks to Gary at Big Finish for making me unofficial 'Head of Daleks', to Russell for having faith in me and to Joe for trusting me. Being the voice and God of all Daleks has been such a blast! I often wish I could go back to the 1960s and tell the five-year-old Nick Briggs about all this, just to see the look on his face. Then I realise that look is on my face right now..." **NICHOLAS BRIGGS** The Emperor Dalek

"It can never be easy for an actor to make their presence felt purely through a vocal performance, but Nicholas Briggs' performance as the Emperor Dalek was outstanding. I must also mention the work of Mike Tucker and his effects team, who played a huge part in making 'the God of all Daleks' such a memorable foe." Daniel Taylor Bracknell

"Simon Pegg's Editor made The Long Game *into a far more entertaining episode than it might otherwise have been."* Deborah Jordan Hull

"For a villain played in voice-over, Cassandra made a surprisingly deep impression. That's mostly to do with Zoe Wanamaker's delicious delivery of Russell T Davies' lines. Not only one of the best villains from Doctor Who*'s rich history – but one of the most fun too!"* Paul Hayes Clapham

BEST SPECIAL EFFECT

Rank	Effects Sequence	Share of vote
1	**The London Blitz/Rose's balloon flight**	27.67%
2	**The Slitheen ship crashing into Big Ben**	23.51%
3	**The Dalek fleet**	23.10%
4	**The gasmask transformations**	5.50%
5	**The destruction of Earth**	5.40%
	Others	14.82%

"I'm glad to see my favourite effects sequence in Series One has won the **DWM** poll. It was certainly one of the most challenging to visualise and create. We used a combination of all the techniques in the art – computer-generated planes, digital matte paintings of London, miniature work for the barrage balloons, live action footage of Billie and practical explosions – to bring Steven Moffat's script to life. We're now looking forward to realising the wonders of Series Two. You're in for a treat – start drooling!" **DAVE HOUGHTON** Visual Effects Supervisor, The Mill

"You often don't get effects like this in Hollywood blockbusters. Rose's flight on a balloon across 1940s London was breathtakingly brilliant!" Christopher Loftus Birmingham

"In some respects it's 'easy' to create huge space fleets – you have a blank canvas to work on. But to recreate something real such as the London Blitz presents a more tricky challenge. The Mill did an excellent job at creating the amazingly realistic wartime London scenes." Tyrone Matthews Penge

"The Slitheen ship crashing into Big Ben was an iconic image, flawlessly executed – worthy of the season trailer." Richard Townhill Manchester

"We've waited over 40 years to see the Daleks portrayed like this, and the scenes in Episode 13 certainly didn't disappoint!" Diane Mallard Dumbarton

BEST MUSIC

Rank	Story	Share of vote
1	Bad Wolf/The Parting of the Ways	36.29%
2	Dalek	26.64%
3	The Empty Child/The Doctor Dances	10.53%
4	Father's Day	9.54%
5	The End of the World	5.26%
	Others	11.74%

"A great choice by the readers. It's nice that Episode 13 featured themes from throughout the series – perhaps the audience recognised them and that's why they voted for it? It was a fantastic pair of episodes and great to score. Epic and romantic and moving and action packed. A joy for a composer." **MURRAY GOLD** Composer

"The emotional rollercoaster that is The Parting of the Ways *was helped enormously by Murray Gold's music for this episode. Near orchestral in places, it did, at times, send a shiver down my spine."* Martin Jeffrey Basingstoke

"It took me a while to 'get' Murray's music, but I have to say that he is now my favourite Doctor Who *composer. With the series of 2005 focussing far more on people and relationships, Murray was able to wring every last piece of emotion out of the scenes with his powerful scores."*
Rebecca Artingstall Milton Keynes

"Murray's score for The Parting of the Ways *brought together some of the best musical cues from his earlier episodes. The choral chant from Dalek, the haunting 'Bad Wolf' music, and the tragic theme from* Father's Day. *Beautiful stuff which fitted this episode perfectly."* Timothy Moss Cornwall

OTHER QUESTIONS

	Like	Undecided	Dislike
THE NINTH DOCTOR	89.76%	7.51%	2.73%
ROSE TYLER	93.85%	4.68%	1.46%
THE TARDIS INTERIOR	70.55%	20.74%	8.71%
THE TITLE SEQUENCE	81.86%	13.73%	4.41%
THEME MUSIC	92.29%	6.44%	1.27%
LOGO	57.48%	28.25%	14.27%
45-MINUTE EPISODES	72.90%	20.64%	6.46%
'NEXT TIME' TRAILERS	44.04%	23.44%	32.52%
TIMESLOT	87.14%	10.50%	2.36%

Our 'Like/Dislike/Am I bovvered?' category suggests that most viewers are very happy with *Doctor Who* 2005-style. Rose, played by Billie Piper, was the one element that won the most positive reactions, with 94% liking her. The only thing to receive a bit of a negative reaction were the 'Next Time' trailers. "They give away too much!" several voters blubbed.

GREATEST CONTRIBUTION

Rank	Artist	Share of vote
1	Christopher Eccleston	33.76%
2	Russell T Davies	32.67%
3	Billie Piper	27.15%
	Others	6.42%

"Thank you from the bottom of my heart. Print that. I mean it."
CHRISTOPHER ECCLESTON Doctor Who

"In every episode he gave a fine performance. From his sheer delight at the climax of The Doctor Dances, *to his blinding anger at the Dalek in* Dalek..." Christopher Whittle Tunbridge Wells

"Obviously Russell has done so much to make the series a success, it would be churlish to ignore his input. And Billie has confounded all those who slated her before she'd even uttered a word on screen. But sadly we are only going to get this one chance to acknowledge the performance of Christopher Eccleston, and to not take advantage of it would be a crime. So thanks Chris – I'm sorry we won't be seeing you next year, but you gave the new series a tremendous start... and kept my wife watching for all 13 weeks. Now that is an achievement!"
Peter Scott Aldershot

"It says a lot for the actor that even though we knew he was leaving after Episode 1 had aired that we cared about his Doctor throughout the series – short but sweet!"
Simon M Belcher Mansfield

"Well, it has to be Chris, doesn't it? It doesn't matter how good the writers or directors are, at the end of the day the series lives or dies on the casting of the Doctor – and in this case he proved to be 'Fantastic'. His was a Doctor full of joie de vivre... no wonder Rose wanted to go with him. Who wouldn't?"
Mike Lord Wantage

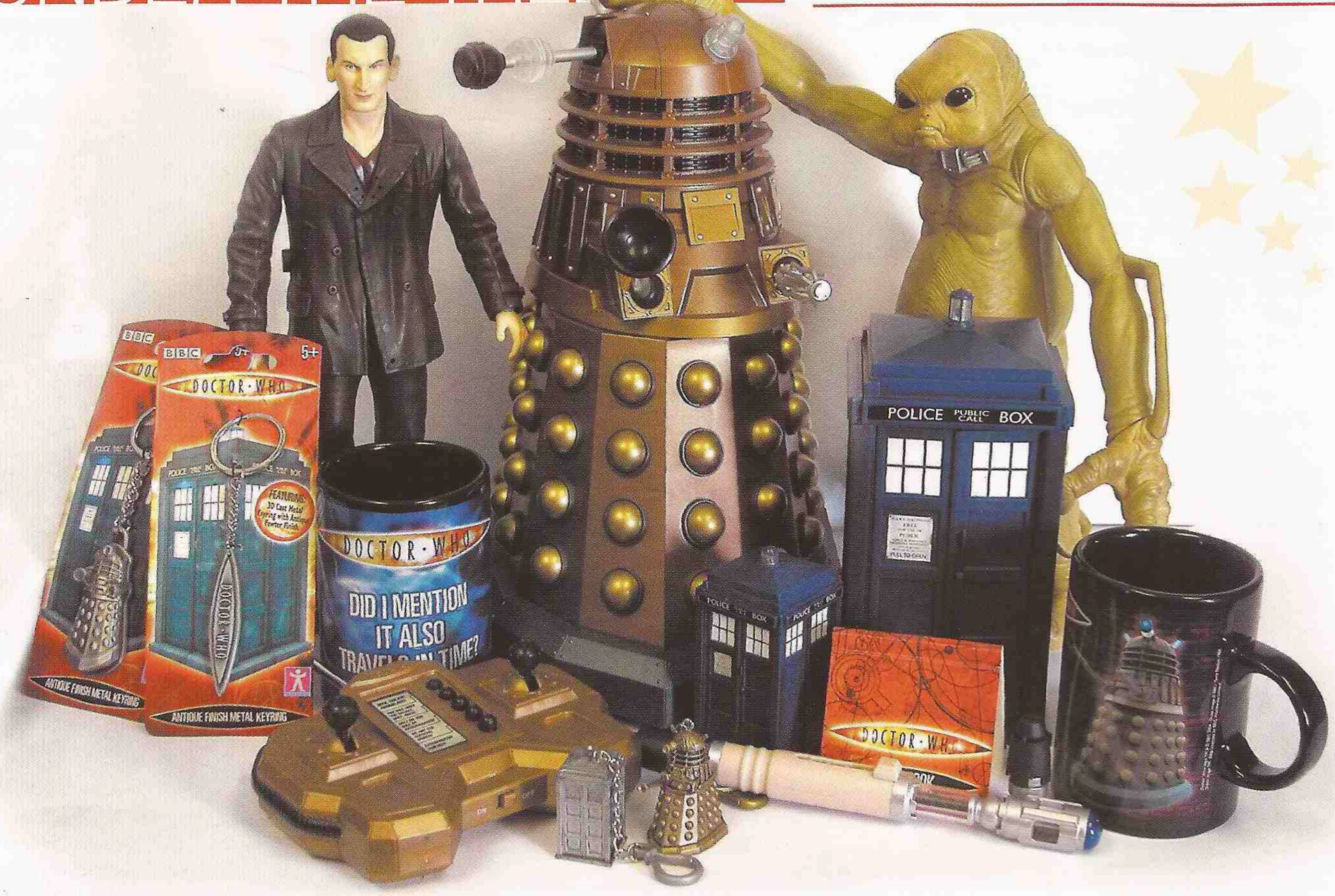
"It should be Russell T Davies for doing the unthinkable and actually bringing the programme back in such a stylish and self-assured manner. It should be Billie Piper for proving to be the revelation of the series, and marking herself out as one of the best actresses in the country. But in the end it has to go to Christopher Eccleston – for reinventing the Doctor, for boldly wrenching him away from misguided foppery and planting him vibrantly, urgently onto the screen. Unbelievably the Ninth Doctor is history already, but while we had him he burned so very brightly."
Michael Dennis Bedfordshire

So that's it for the 2005 Season Survey. It's been an amazing few months for *Doctor Who* – and the incredible response we've had to this year's poll confirms that the series has not only hit a chord with the general public and the critics, but also from *us* – the fans.

Welcome back Doctor! ■

UNDER THE TREE

IN AN *OFF THE SHELF* SPECIAL, **CLAYTON HICKMAN** REVIEWS THE NEW RANGE OF *DOCTOR WHO* TOYS HITTING THE SHOPS IN TIME FOR CHRISTMAS...


BBC
DOCTOR WHO
5+
ANTIQUE FINISH METAL KEYRING
ANTIQUE FINISH METAL KEYRING
DOCTOR WHO
DID I MENTION IT ALSO TRAVELS IN TIME?
POLICE PUBLIC CALL BOX
DOCTOR WHO

REMOTE CONTROLLED TALKING DALEK

CHARACTER OPTIONS | £39.99

IN A NUTSHELL, THIS IS FABULOUS. A great big chunky golden/bronze slab of wonder which deserves to grace the underneath of every Christmas tree in the land. The **DWM** office has been ringing to the sweet tones of our remote-controlled Dalek since it arrived, and it's one of the few *Doctor Who* products to have attracted a crowd of people from the other 'proper' magazines (*Scooby-Doo, Action Man, Postman Pat* – all the classics) to stand around and coo over it.

It's a beautifully detailed and accurate re-creation of a new series Dalek, complete with a piercingly blue glowing eye-stalk, mid-section swivel action (you have to do it yourself, sadly – it's not automated), movable gun and plunger, full remote control action and eight Dalek rants (activated through five buttons on the remote control – three of them toggle between two sound clips) bellowed with obvious relish by the TV series' own Dalek vocaliser, Nicholas Briggs. And yes, the dome lights do flash perfectly in synch with the voice!

The controls are easy to master, and the Dalek itself is surprisingly manœuvrable, darting around corners with élan and performing lovely spins for those 'cannot control' moments. It's also great to be able to choose which phrase you want it to shriek and when – perfect to surprise a colleague with a "Halt! Or you will be Exterminated!" as they totter across the room with a heavy tray full of mugs, for example. Though you may have to pay for breakages.

It's a pretty solid piece of work, too – ours has survived a fair bit of bashing into desks, being tripped over by unsuspecting designers, and even a dangerous battle with a Robo-Raptor (we won, as is right and proper), so parents shouldn't fear that it will have fallen to bits come Christmas dinner. Its only drawbacks are the relatively short distance it can travel from the remote controller before it splutters to a halt (only a couple of metres, which seems a little mean), and an inability to cope with anything even approaching a deep-pile carpet.

And if, like me, you're cursed with a little voice inside demanding complete accuracy, it's also clear that the top half and bottom half of the Dalek aren't *quite* to the same scale, so although it looks great from the front, the back, and the top, side-on it does appear to be sucking its tummy in – perhaps a necessary compromise to get that swivel action working?

All in all, though, this is exactly the sort of toy us fanboys have been dreaming of for years, as we gummed our fingers up with polystyrene cement trying to get a Sevans model kit to even vaguely resemble a Dalek. For younger fans it's a no-brainer that this will be at the top of their Christmas list, and there's no way it'll disappoint them when the wrapping comes off.

Christmas Rateometer:

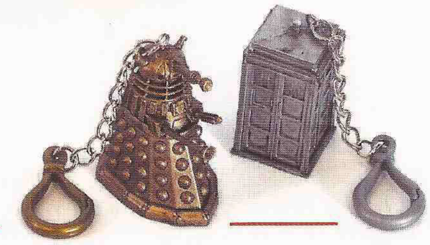
ELECTRONIC SONIC SCREWDRIVER

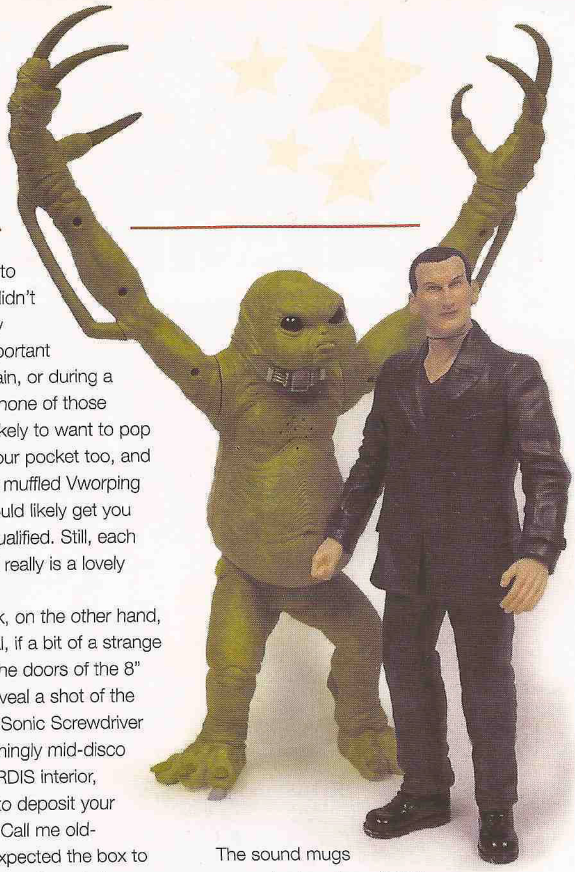
CHARACTER OPTIONS | £9.99

HOW THE DEVIL HAS IT TAKEN nearly 40 years for a Sonic Screwdriver toy to hit the shops? Kids would have been snapping them up in the 70s, surely? Never mind, it's here now and this twenty-first-century version is a brilliantly clever bit of work. It's near-enough the same size as the real version (though feels disappointingly light and flimsy when you first pick it up), and the designers have obviously given a lot of thought as to the various uses the buyers will put it to (no, I don't mean chucking it at younger siblings' heads. And I don't mean *that*, either!). So rather than this being just a whizzy glowing wand that buzzes, it's also an oversized biro, and an 'invisible' ultraviolet pen for leaving secret messages in unlikely places. That you can have so much fun with something so small (no, really, I mean it now – *stop it*) is immensely gratifying, and elevates the Sonic Screwdriver from mere toy to vital pencil-case component. You'll need a big pencil case, mind...

The Screwdriver emits two almost imperceptably different sound effects at the push of a tiny button (one a straightforward buzz, the other a bit more... wibbly. If you listen really *really* hard). They're both pleasingly loud, anyway, and in tandem with the sound, the tip of the Sonic glows an amazing ultraviolet blue, which I wouldn't recommend staring at for any length of time, in case your eyes boil away. It's a bit of a shame, however, that the rather fiddly control button couldn't have been built into the square slide control, which extends the Screwdriver by a good couple of inches (but was a

DOCTOR WHO
NOTE BOOK





little prone to sticking on our model).

The other end of the Sonic is where you can clip either the biro or UV ink pen, with the cap(s) cleverly forming part of the design, and they even think to supply you with a glorified pad of Post-It notes to write your secret messages. One sweep of the blue UV light reveals them, and this really is more fun that it has any right to be, frankly – especially if you've written something chilldishly rude. Which we all have here at **DWM** Towers.

The one niggling flaw with the Sonic Screwdriver (and, in fairness, ours was an early model and Character Options tells us that it's changed slightly for the version currently in the shops) is that the body of it is a horrible dirty pink colour that recalls Elastoplasts and neck braces, and doesn't seem to fit with the off-white 'ceramic' look of the original.

Still, finally having a Sonic Screwdriver of one's own to wave around, especially one as multi-tasking as this, is an undeniable pleasure. Great price, too.

Christmas Rateometer: ■■■■□

CHARACTER WALKIE-TALKIES

CHARACTER OPTIONS | £19.99

THESE ARE A BIT ODD, I MUST say. What you've basically got here are pretty hefty, sizeable, solid plastic action figures of the Ninth Doctor and a Slitheen... but with walkie talkies built in. Um, *okay*...

The figures themselves are fairly static, with arm movement the only concession to poseability, and while the Slitheen is an absolutely gorgeous sculpt (the face is a particular delight and makes you wish the actual costumes had been capable of such expression), the Doctor is frankly scary! Again, we're told that the colours have been tweaked for the final versions, which is a relief given that our model bore a marked resemblance to Frankenstein's monster, with pasty white skin and a vivid red leer. And although the likeness is passable, if you saw Christopher Eccleston's reaction to the prototype on *Friday Night with Jonathan Ross* earlier this year, you'll realise that it wasn't like looking in a mirror for him.

And then there's the walkie talkie part. Um, they work, after a fashion. You can talk into the Slitheen's stomach, yes, and your crackly voice will emerge from the Doctor's chest, no denying it. But you'll look a right fool doing it, and given the limited range and cumbersome nature of the models, you probably won't be trying it very often or anywhere that people might see you. Unless your friends and neighbours are very forgiving.

A brave try, and almost worth it to have such a fantastic Slitheen model on your shelf, but by being neither fully-poseable action figures nor a very practical pair of walkie-talkies, this is a product that doesn't quite know what its purpose is. And, bluntly, neither do we...

Christmas Rateometer: ■■□□□

TARDIS MONEY BANK TARDIS PHONE FLASHER

CHARACTER OPTIONS | £9.99/£7.99

SURELY THE BEST MODEL TARDISes ever made, these two perfect replicas of the chunky new series police box are in perfect proportion to one-another and worth getting as a pair if only to reproduce the Doctor's "Which box is larger?" schtick from *The Robots of Death* (as Tom and I did the other day in the office, to much hilarity. From us).

The phone flasher is completely pointless but very lovely indeed, and is basically a 4" TARDIS model, with a cute-as-you-like flashing lamp and authentic materialisation sound effect. The idea is that you switch your mobile to silent mode (it works with most phones, we're told), place it near the phone flasher, and when a call comes in, the lamp will flash and a strange wheezing/groaning sound will assail your ears. Then you answer the phone. Right, okay, but surely you'd only switch your mobile to silent mode if you didn't want it to make any noise, say in an important meeting, or on a train, or during a maths test. And in none of those situations are you likely to want to pop a mini TARDIS in your pocket too, and even if you did, the muffled Vworping noise produced would likely get you fired/stared at/disqualified. Still, each to their own. And it really is a lovely little model.

The money bank, on the other hand, is far more practical, if a bit of a strange design. You open the doors of the 8" tall police box to reveal a shot of the Doctor (shining his Sonic Screwdriver at you), Rose (seemingly mid-disco dance) and the TARDIS interior, plus a slot for you to deposit your hard-earned cash. Call me old-fashioned but I'd expected the box to 'talk' when you dropped a coin in, as a reward. But no, the skinflints among you need never contemplate saving so much as a penny, as one of five rather tinny dialogue bursts from the Doctor ("It's called a TARDIS, this thing...", "Lots of planets have a North," etc) is activated just by opening the doors. Bah! Closing them again plays that familiar take-off noise and the lamp flashes again, except at a slightly larger scale this time.

Neither of these products is exactly essential, but they're both very nicely produced, at very attractive prices, and are worth it as TARDIS models alone. You can even read the little sign on the door!

Christmas Rateometer: ■■■■□

CHARACTER KEYRINGS SOUND EFFECT MUGS DALEK BOTTLE OPENER

CHARACTER OPTIONS | £various/£8.99/£8.99

IT'S LOVELY TO SEE THAT THE quality Character Options has brought to their larger toy range is still evident even in their smaller gift items. The Dalek and TARDIS keyrings we were sent are both extremely detailed and pleasantly chunky, despite perhaps being a little heavy for you to want to carry around in your pocket all the time. Perhaps the best for actual keyring use is the replica of the new logo, looking far more like the one from the opening title sequence than the 'fiery' version that graces the packaging.

The sound mugs are very nice too, though you may feel short-changed when you slurp down the last of your tea and realise that they're much smaller on the inside. Indeed, the bottom inch of each mug contains a module that plays a variety of sounds when the mug is picked up (a snatch of Dalek dialogue, the theme tune, the TARDIS, etc, depending on the mug's design). These sounds do, however, blare out at ear-pummelling volume, and often (with our samples at least) at completely random times, so in the **DWM** office we've been forced to unscrew the sound devices from the bottom of our mugs and hide them in a darkened drawer to avoid the glares of our colleagues. After a few too many strangled bursts of the cliffhanger screech over a refreshing cuppa, you'll likely want to do the same.

So finally to the Dalek bottle opener, a chunky, if pricey, plastic device in the shape of Skaro's finest that yells "Exterminate!" when you apply its metal claw to the cap of a bottle and lever it off. In fact, it yells "Exterminate!" whenever it touches *anything* metallic, so it's extra fun to leave it balanced precariously in a cutlery drawer to scare the bejesus out of any unsuspecting parent who may happen to open it. Now that's good thinking for you!

Christmas Rateometer: ■■■◧□

NOTE TO PARENTS: *Most of the products reviewed here require some fiddly battery insertion and access to a tiny philips-head screwdriver to open the battery case. Best get one in before Christmas Day to avoid weeping children and slamming doors...*

THE FACT OF FICTION

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE **DOCTOR WHO** STORIES…

THE UNQUIET DEAD

The Doctor: *"Charles Dickens! You're brilliant, you are! Completely one hundred percent brilliant!"*

YOU'RE A *DOCTOR WHO* FAN, YOU LIKE lists. So here are a few of the famous figures the Doctor has claimed to have met on his TV travels: Gilbert and Sullivan, Henry VIII, Beau Brummel, James Watt, Sir Walter Raleigh, Napoleon Bonaparte ("Boney, I said..."), Harry Houdini, William Shakespeare, Marie Antoinette, Florence Nightingale, William Tell, the Venerable Bede, Isaac Newton, Albert Einstein, Dame Nellie Melba, Leonardo da Vinci, Sigmund Freud and Marie Curie (an 'intimate' encounter, we're told. Phwoar!).

There are more, of course, but we'd be here all night. The suspicion remains, however, that 99.9% of the time, he's bigging himself up. For one thing, dropping apples on Newton's head (for example) counts as changing the course of human history, and that's not allowed. For another, it's all rather… well, *silly*.

Surprising, then, to note that the number of actual, verifiable instances that actual, verifiable, historically significant persons appeared in *Doctor Who* is very, very small. It's rare, even, back in the early First Doctor days, when sci-fi stories alternated with historical ones, when *Doctor Who* was supposed to be a sort of *Look and Learn* with cliffhangers: Marco Polo (in, er, *Marco Polo*), Robespierre (*The Reign of Terror*), the Emperor Nero (*The Romans*), Richard I and Saladin (*The Crusade*), Wyatt Earp and various other gunfighters at the OK Corral (*The Gunfighters*). But for real people in sci-fi stories, skip forward to the late 1980s for George Stephenson (an incidental appearance in *The Mark of the Rani*), HG Wells (in *Timelash*, although we're not supposed to guess who the simpering figure of 'Herbert' is until the very last scene)… oh, and Einstein, Darwin and Louis Pasteur in *Time and the Rani*, but they don't even speak. (Yes, they put Albert Einstein in *Doctor Who*, but as a non-speaking extra. Let's think about that for just one moment, shall we…?

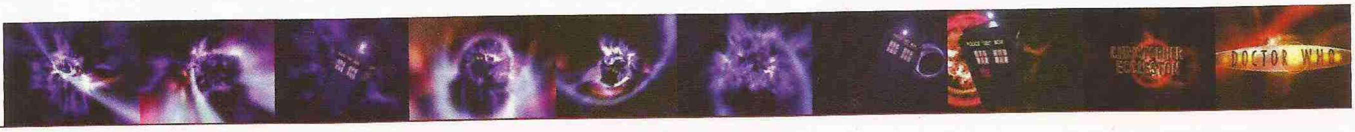
(On second thoughts, let's not.)

So huzzah for *The Unquiet Dead*, in which Charles Dickens gets a case of the vapours in Cardiff, 1869. Because, uniquely, *The Unquiet Dead* takes a genuine figure, plonks them in a sci-fi plot and doesn't sell them short. *The Unquiet Dead* isn't just a story with Dickens in it – it's a story *about* Charles Dickens; about restoring him to life, in more ways than one. Sure, there's a fair bit of artistic licence taken with his biography (as we'll see), but not so as to cheapen him (viz *Timelash*, in which *The Time Machine* becomes not a work of visionary genius, but a tatty *roman a clef*). It's a difficult trick to pull off – that's probably why it's not been tried all that often – and it's a sign of the new series' bravery that they've gone for it at all.

And with Queen Victoria and Madame de Pompadour (so far) promised for 2006, perhaps *Doctor Who*'s adventures in history are at last going to be as good as they always should have been, but never really were.

Now then, Mr Davies – Conan Doyle? *Please?*

Alan Barnes



THE UNQUIET DEAD Broadcast: 9 April 2005

1869: Cardiff undertaker Gabriel Sneed (Alan David) **lights the gas lamps in his funeral parlour, where young Mr Redpath** (Huw Rhys) **is viewing the body of his dearly departed grandmother, Mrs Peace** (Jennifer Hill).

Mrs Peace's four-score years and six would be rather more than "a good innings" – for a lower middle-class woman of the age, 86 years represents a positively Methuselah-like lifespan. Certainly, only two women born in 1785 appear to have been alive in the county of Glamorgan at the time of the Welsh census of 1871 (an Ann Jones and an Elizabeth Williams, and both according to approximate birth dates only). No less freakish is the idea that she should be the mere grandmother of a man seemingly in his twenties, given that women of the time bore children (and often died doing so) far younger than the average of today: Mrs Peace would most likely have dropped her first sprog in the eighteenth century!

An unnatural blue vapour enters the corpse, causing it to be suddenly reanimated. Breaking Redpath's neck and knocking Sneed unconscious, it exits into the night...

The Unquiet Dead shares its title with at least three books: two thrillers, by Margaret Bingley (1987) and Gay Longworth (2004); and, more amusingly, a cult self-help style tome by one Dr Edith Fiore (1987). Subtitled *A Psychologist Treats Spirit Possession*, it claims that spirits of the dead are responsible for a whole range of mental illnesses and afflictions in the living. Recommended for all domestics plagued by the voices of lost souls. And, like, witches.

Wanting to show new friend Rose Tyler (Billie Piper) **her planet's past history, Doctor Who** (Christopher Eccleston) **pilots his TARDIS on a turbulent journey through time, randomly choosing the year 1860 as their destination. Meanwhile, Sneed tells servant girl Gwyneth** (Eve Myles) **that "the stiffs are getting lively again" – and they must search out Mrs Peace.**

Gwyneth has been in the stables, "breaking the ice from Samson" – the company horse, presumably, which shares its name with the second nag to be owned by TV rag and bone men *Steptoe and Son*. Well, sort of: in *A Death in the Family* (broadcast 6 March 1970), the Steptoes christen 'Samson', the replacement for the catfood-bound Hercules... but when the apparently ailing Samson gives birth soon after, the dirty old men rename it 'Delilah'.

This scene was written midway through shooting to fill out the under-running episode.

The Doctor asserts that the TARDIS has arrived in Naples on Christmas Eve, 1860, and tells Rose to find less incongruous clothing from the TARDIS wardrobe.

The Doctor claims not to know what's going down in Naples in 1860. Really? He needs to brush up on his history, 'cos he's about to step into the epicentre of a civil war. On 7 September, Giuseppe Garibaldi's redshirts, marching in the cause of a unified Italy, had forced the Neapolitan army out of its own capital. Garibaldi then declared Victor Emmanuel II of Sicily King of Italy on 26 October, a title that would be formally ratified by Rome and Venetia early the next year.

"You can't go out dressed like that," the Doctor tells Rose. "You'll start a riot, Barbarella." He's referring to the outlandish (and revealing) space gear sported by the sci-fi heroine created by French comic strip writer/artist Jean-Claude Forest, whose far-out adventures first appeared in *V-Magazine* in 1962. Barbarella was later portrayed by Jane Fonda in a groovy, Pop Art-styled film adaptation of 1968 – but chances are, Rose would only know of her through the pervy promos for Kylie Minogue's *Put Yourself In My Place* (1994) and Jem's *They* (2005; still in the UK singles chart at the time of *The Unquiet Dead*'s transmission), in which the said singing sex pixies strip off spacesuits in homage to the movie's (frankly, throbbing) opening scene.

▲ *Poor old Mrs Peace (Jennifer Hill) doesn't stay in her coffin for long...*

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- MONSTERS
- CAST & CREW
- CONNECTIONS
- BAD WOLF
- EFFECTS
- EDITING
- OOPS!
- SPECULATION

▼ *Billie practices flicking those TARDIS switches.*

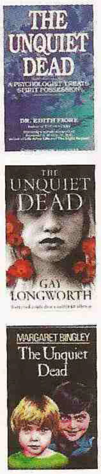
When the Doctor rattles off directions to the TARDIS wardrobe – "First left, second right, third on the left, go straight ahead, under the stairs, past the bins, fifth door on your left" – he gives the first indication that the redesigned TARDIS of 2005 shares the labyrinthine interior of the 'classic' version.

Mounted on the company hearse, Sneed orders Gwyneth to use her supposed 'second sight' to locate Mrs Peace – who, it seems, was expecting to see "a great man, all the way from London..." That man is the author Charles Dickens (Simon Callow)**, who is to be found backstage at the nearby Taliesin Lodge theatre, preparing for a public reading of pieces from his many and sundry works... and bemoaning his sorry lot to the Stage Manager** (Wayne Cater).

Born 7 February 1812, Charles John Huffam Dickens spurned a career in law to take up journalism, *The Pickwick Papers* (1836-37) founding his reputation as an author. Hugely popular in his day, his works – inhabited by many of the most monstrous grotesques in literature, with some of the most memorable names ('Dick Swiveller', anyone?) – were shot through with a hitherto-unfashionable concern for social justice.

"I've been rather clumsy with family matters," he confesses here. After 22 years of marriage (and ten children, too), Dickens had separated from his wife Catherine Hogarth in 1858, a schism most likely prompted by his relationship with one Ellen Ternan, with whom he'd taken up the year before. (There are stories, too, of carryings-on with his then-married first love, Maria Beadnell; and even his sister-in-law, Georgina. The old goat.)

▼ *Another three Unquiet Deads!*



THE FACT OF FICTION

▲ *A camera crew shoot Mr Sneed (Alan David) and Gwyneth's (Eve Myles) search for Mrs Peace.*

▲ *Simon Callow had played Charles Dickens on a number of previous occassions, including 2000's **The Mystery of Charles Dickens**.*

▼ *The Doctor and Rose realise they're not in Naples after all...*

Public readings from his works had been turning the author a pretty penny since 1858. Although seats were far from opera-priced, Dickens had long since abandoned charitable performances by 1869 – and so the poster displayed here, promising a free show to raise money for a children's hospital, is not strictly accurate. Neither is the timing, Dickens having been compelled to abandon his hundred-date 'farewell tour' on doctor's orders in the spring of 1869. The mental and physical decline that dogged the author throughout the last five years of his life is presumed to have been prompted by his being caught up in the terrible Staplehurst train crash of 9 June 1865, in which ten died and many more were injured.

Dickens' depression, anxiety and exhaustion throughout this last tour is properly conveyed, but this Dickens does not appear, at least, to share the bloody piles and crippling gout which so tormented the original in 1869. Indeed, at Christmas – which he spent with his strained relations at home in Rochester, Kent, having only recently concluded rewrites to the first two episodes of his latest opus, *The Mystery of Edwin Drood* – Dickens' left foot had so ballooned that he stayed the day in bed.

The Taliesin Lodge is named after a sixth-century bard, reportedly of mystic origin – and the earliest known Welsh language poet, too.

Simon Callow is among the foremost interpreters of 'Boz', having performed extensively with a one-man play, *The Mystery of Charles Dickens*, written by eminent Dickens biographer Peter Ackroyd: "I thought it was such an interesting notion to confront Dickens with Doctor Who," he told **DWM** at the time of production, spanning 19 September-22 October 2004. "The impact that somebody travelling through time would have been extraordinary." (See *Where Else Have I Seen...?* [page 45] for a full list of Callow's Dickens-related credits.) But Dickens has been incarnated on TV many times by many other actors, including: Michael Redgrave in *Mr Dickens of London* (1968, also featuring former *Doctor Who* regular Maureen O'Brien); Anthony Hopkins in *The Great Inimitable Mr Dickens* (1970); Roy Dotrice in *Dickens of London* (1976); Alan Badel in *The Secret of Charles Dickens* (1979); and Anton Lesser in both *Dickens* (2002) and *London* (2004).

"On with the motley," murmurs Dickens... anachronistically. The expression, which refers to a jester donning multi-coloured clothes, derives from "*vesti la giubba*", a line from an aria delivered by the broken-hearted clown Canio in Ruggero Leoncavallo's opera *I Pagliacci* (1892), and popularised in an English translation recorded ten years later by the legendary Enrico Caruso.

The TARDIS travellers step out into a busy thoroughfare – only to learn from a newspaper that they've landed exactly nine years late... in Cardiff.

The Doctor buys his copy of *The Cardiff and Merthyr Guardian* (incorporating *Glamorgan, Monmouth, and Brecon Gazette*, published 1845-1874, price twopence) ... with what? If he'd expected to be in Naples, he'd surely be carrying a florin or two, if anything. So – a psychic coin, perhaps?

To a packed house, Dickens recites from his novel *A Christmas Carol*...

...as he almost always did, the section here being an abridgement of Dickens' own abridgement for performance. (It should run: "And yet Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change, not a knocker, but Marley's face. Marley's face, with a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but it looked at Scrooge as Marley used to look, with ghostly spectacles turned up upon its ghostly forehead.")

The story of *A Christmas Carol* (1843) is gently alluded to throughout *The Unquiet Dead*, with Dickens himself in the place of his own creation, the legendary miser Ebenezer Scrooge. Both are set on Christmas Eve; both take a character on a journey out of self-imposed misery, via a brush with the world of the supernatural, which they initially dismiss as humbuggery – or "phantasmagoria" in Dickens' case (an allusion to the title of writer Mark Gatiss' Restoration-set Fifth Doctor audio drama of 1999). It's not the first time *Doctor Who* has drawn on *A Christmas Carol*, either: the epic *The Trial of a Time Lord* (1986) is structured after Scrooge's visitations, with the Doctor being confronted by visions of his past, present and future.

There's evidence that the energy Dickens expended on his recitals (particularly in the lurid 'Sikes and Nancy' segment, drawn from *Oliver Twist*) pushed his pulse rate up high enough to hasten his death. Testimonials to the skilfulness and energy of Dickens' readings are many, but by no means unanimous: after attending a Dickens reading in New York in January 1968, none other than Mark Twain wrote: "How the great do tumble from their high pedestals when we see

EED AND COMPANY
UNDERTAKERS
7 TEMPERANCE COURT
LLAND

▲ *Rose proves herself to be a bona fide* ***Doctor Who*** *companion by being chloroformed and kidnapped. Hooray!*

▲ *The theatre empties due to some ghostly guests...*

them in common human flesh... Mr Dickens' reading is rather monotonous... his voice is husky; his pathos is only the beautiful pathos of his language – there is no heart, no feeling in it..."

...but breaks off when vapourous spirits pour out of Mrs Peace, causing a stampede and alerting the Doctor, who watches the spirits sucked into the theatre's gas lamps. Seeing Sneed and Gwyneth dragging Mrs Peace's inert body away, Rose follows the pair outside – only to be chloroformed unconscious by the anxious Sneed, then bundled into the hearse. Giving chase, the Doctor commandeers Dickens' own coach – and is hugely excited to learn Dickens' identity, his gushing praise softening the writer's demeanour.

"*The Signalman*! That's it! Terrifying! The best short story ever written!" reckons the Doctor. Properly *No. 1 Branch Line: The Signal-man* (1866: read it at the Gaslight site – *http://gaslight.mtroyal.ab.ca/gaslight/*), one wonders if he's also seen Denholm Elliott in the fabled BBC adaptation of 22 December 1976, made for the notorious *Ghost Story For Christmas* slot (and available as a BFI DVD)? Cos it's a safe bet that Mr Gatiss has...

"Mind you, the American bit in *Martin Chuzzlewit*, what's that about?" asks the Doctor. "Was that just padding, or what?" Or what, actually: as originally published, Dickens' novels were issued as serials – and, midway through *Martin Chuzzlewit* (1843-44), it became clear that sales had faltered, dipping towards the 20,000 mark (five years earlier, *Nicholas Nickleby* had been shifting some 50,000 copies of each instalment). And so Dickens plotted to move the action to America, partly to pep up a flagging story, partly to send up a nation whose critics had caused him no small aggravation. According to biographer Peter Ackroyd, sales went up by only 3,000.

"Go on – do the death of Little Nell, it cracks me up!" grins the Doctor. In its day, the drawn-out demise of innocent young Nelly Trent at the end of *The Old Curiosity Shop* (1840-41) rent the hearts of Dickens' readers: "There, upon her little bed, she lay at rest... She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death." The scene has since become synonymous with the worst kind of lachrymose sentimentality, and prompted dissolute wit Oscar Wilde to remark to his friend Ada Leverson, "One must have a heart of stone to read the death of Little Nell without laughing." The Doctor's reaction would have been a new one on Dickens; Wilde didn't, after all, make the quip invoked here until 1895.

The Doctor's fan devotion to Dickens has been slightly demonstrated before. In one of the few Part Six scenes actually recorded for the unfinished story *Shada* (1979), the Fourth Doctor reads – uncritically! – a description of Little Nell's dress, taken from *The Old Curiosity Shop* (it should perhaps be noted that actor Tom Baker would probably count himself Dickens' actual 'Number One Fan'!). And in *The Trial of a Time Lord* Part Fourteen (1986), the Sixth Doctor quotes Sidney Carton in *A Tale of Two Cities* (1859) while being transported to an illusory execution: "It is a far, far better thing that I do, than I have ever done..."

Transported to Sneed's parlour at 7 Temperance Court, in the suburb of Llandaff, Rose comes to, alone, in Sneed's ►

► *Mrs Peace decides that the small matter of her untimely death won't stop her from seeing her hero.*

▼ *Dickens is rudely interrupted during his* ***Christmas Carol*** *recital...*

◄ *Jennifer Hill and Huw Rhys show off their zombie make-up.*

◄ Chapel of Rest – unaware that the spirits are gathering around Redpath's corpse. The Doctor and Dickens barge into the parlour, a sudden flickering in the lamps causing the Doctor to suspect that something is alive in the pipes.

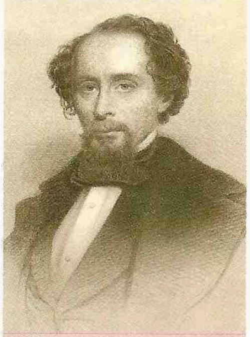
"What the Shakespeare-?!" ejaculates Dickens. A painful play on the expression 'What the dickens?', yes, but although the 'dickens' of the phrase is historically a synonym for the Devil, and has nothing whatsoever to do with Chas, it was at least used by the Bard in *The Merry Wives of Windsor* (1600): "I cannot tell what the dickens his name is." (Act III, Scene ii)

Finding the door locked, Rose cries out as the bodies of Redpath and Mrs Peace rise up from their coffins and lumber towards her...

A decidedly non-Victorian light switch can be glimpsed to the side of the door which Rose is trapped behind; and a central heating radiator can be seen in the corridor down which the Doctor dashes en route to save her. (All of the scenes in Sneed's funeral parlour were recorded on location at Headlands School in Penarth.)

She is saved by the Doctor, but before the spirits depart the zombies once more, they tell the Doctor that 'the Rift' is failing, and beg him: "Help us." According to Sneed, his house has long been said to be haunted...

▼ *Filming the spooky séance scene.*



▲ *A portrait of the real Charles Dickens.*

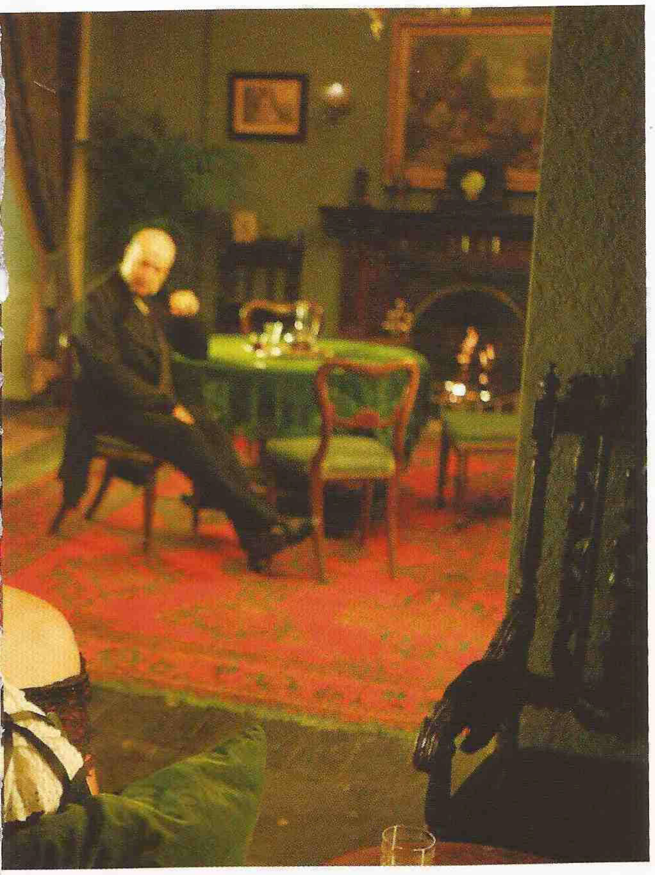
► *Rose comforts Gwyneth after the draining séance.*

A (supposedly) haunted house had been the focus of the new series' third episode in executive producer/lead writer Russell T Davies' pitch document of autumn 2003. Set in Cardiff in 1860, Davies' brief sketch had Dickens travelling to Wales, determined (unlikely as it may seem) "to debunk tales of a haunted house" being put about by one Miss Pendragon (related, perhaps, to Mrs Pendragon, the villainess in Davies' 1991 children's drama *Dark Season*?), who claims that her "rattling, hissing, steam-driven brass-and-valves Ectoplasm Machine can draw ghosts out of the walls..." The term 'ectoplasm', referring to an otherwordly substance supposedly exuded from various orifices by mediums in touch with the Other Side, would have been anachronistic for 1860, not being coined by the Frenchman Charles Richet until 1894.

...but it is only in the last three months that the stiffs have started walking. The Rift, says the Doctor, is a weak spot linking the parlour to another point, far away in time and space. Dead bodies, which produce gas as they decompose, make ideal vehicles for these aliens' gaseous forms.

The notion of the Rift, a science-fiction explanation for apparently supernatural phenomena, might be said to owe something to the works of seminal sci-fi dramatist Nigel Kneale, several of whose plays, especially *The Road* (1964) and *The Stone Tape* (1972), turn on a similar idea. As does *Image of the Fendahl* (1977), a Fourth Doctor story in which Mrs Tyler's second sight is said to be "quite normal in anyone who spent their childhood near a Time Fissure" ... like Gwyneth, as we'll see.

Gwyneth's parapsychological powers evidently extend to discerning the quirks of the Doctor's tastebuds: in *Rose* (2005), two episodes earlier, he'd taken coffee with "just milk"; here, he takes two lumps in his tea.



WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

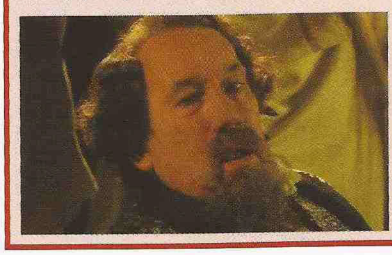
SIMON CALLOW (1949-)
Charles Dickens

Dickens credits include *David Copperfield* (1986, TV) as Wilkins Micawber; *The Mystery of Charles Dickens* (2000, TV) as Charles Dickens; *Hans Christian Andersen: My Life as a Fairy Tale* (2001, TV) as Charles Dickens; *Christmas Carol: The Movie* (2001) as Ebenezer Scrooge (voice only).

TV appearances include *The Sweeney: Down to You, Brother* (1976) as Detective Sergeant; *Chance in a Million* (1984) as Tom Chance; *Dead Head* (1986) as Hugo Silver; *Inspector Morse: The Wolvercote Tongue* (1987) as Dr Theodore Kemp; *Agatha Christie's Marple: The Body in the Library* (2004) as Colonel Terence Melchett.

ALAN DAVID (1947-)
Gabriel Sneed

TV appearances include *The Sweeney: Loving Arms* (1976) as Blakeney; *Shoestring: Higher Ground* (1979)/*Where Was I?* (1980) as Dr Ben Fischer; *Remington Steele: Beg, Borrow or Steele* (1986) as Newsreader; *The Twilight Zone: The After Hours* (1986) as Security Guard; *Sleepers* (1991) as K1; *Virtual Murder* (1992) as Professor Griffiths; *Inspector Morse: Twilight of the Gods* (1993) as Sir Watkin Davies; *Cracker: The Mad Woman in the Attic* (1993) as Hanrahan; *Chiller: Toby* (1995) as Dr Getty; *Goodnight Sweetheart: Accentuate the Positive* (1999) as Clement Attlee MP.



While Dickens despairs of hearing his understanding of the world overturned by the Doctor, Rose talks to Gwyneth in the Sluice Room – but when the servant girl lets slip that Rose's father is dead, her 'clairvoyance' is exposed.

The series' first reference to Pete Tyler, whose fate is explored in the series' eighth episode, *Father's Day*.

The series' second reference to a "bad wolf" comes here, when Gwyneth probes Rose's mind. It'll soon become clear that the phrase is dogging Rose throughout her travels...

Having lived on top of the Rift since she was a girl, explains the Doctor, Gwyneth has a connection to the creatures. The Doctor asks her to conduct a séance...

Just who is Gwyneth's model medium, "Madame Mortlock" of Butetown? Early drafts of the story, then entitled *The Crippingwell Horror*, would seem to be the source of this spiritualist subplot (probably a development from the mention of ectoplasm in Davies' pitch). Set in one Mrs Plumchute's 'spiritualist hotel', next door to Crippingwell Cemetery, here (Noah) Sneed was the psychic with a link to the gaseous Gelth.

...summoning forth three of the creatures, the Gelth. Their bodies wasted away as a result of the Time War, says their leader (Zoe Thorne); in order to survive, the last remaining Gelth want to cross the Rift and possess the Earth's abandoned dead. Despite Rose's protestations, the Doctor insists that the Gelth are simply recycling waste.

The Doctor's insistence that the history Rose knows (what there is of it, anyway) can be changed is a slight remnant of a plan, dating back to Davies' pitch, to reprise a sequence from Part Two of the Fourth Doctor serial *Pyramids of Mars* (1975), in which the Doctor demonstrates to his companion (and the audience) that history can be changed when he transports her by TARDIS forward to the present-day – only to land in a desolate wilderness, the consequence of not acting to save the day in the past. Several drafts of the script attempted to work in a similar demonstration, with the area around the house filling up with the walking dead, but all were felt to hold up the action.

Gwyneth chooses to help the 'angels'. The Rift is located downstairs, in the morgue – where Gwyneth uses her powers to make a 'bridge' for the Gelth. The Doctor tells the Gelth that this is only a temporary solution, and soon he will take them to a place where they can make new bodies for themselves. The Gelth flood through Gwyneth – in force, revealing their true ambition: to kill the living, and thus take over the planet.

The bit where the 'angels' turn demonic is a fairly blatant steal from the conclusion of *Raiders of the Lost Ark* (1981), in which benevolent spirits from inside the fabled Ark of the Covenant turn nasty to drag the nasty Nazis away to face God's vengeance, or something. This reversal prompted cult *Doctor Who* novelist Lawrence Miles to discern a ▶

▲ *Pity the Gelth! The gaseous creatures plead for their freedom...*

▶ *Director Euros Lyn (far left) oversees a scene in Sneed's funeral parlour, while Eve Myles checks up on her lines.*

▼ *A modern edition of Dickens' uncompleted novel – **The Mystery of Edwain Drood.***

OXFORD WORLD'S CLASSICS
CHARLES DICKENS
THE MYSTERY OF EDWIN DROOD

◀ worrying (but plainly unintentional) subtext in the story: the Gelth, right, claim to be refugees from a warzone... but, having been granted asylum in England by playing on well-meaning liberal sympathies, turn out to be an invasion force, assimilation and integration very far from their minds. The outrage Miles' posting provoked among internet fandom shows that *The Fact of Fiction*, at least, knows when to stop reading things into *Doctor Who*!

Sneed is killed, Dickens takes fright and the Doctor and Rose find themselves cornered by the zombies, facing imminent (un-) death. Meanwhile, a Gelth wraith follows Dickens into the street...

...through Sneed's door knocker, sort-of enacting the 'Marley's face' speech delivered by Dickens back at the Taliesin Lodge!

...but when Dickens sees the spirit disappear into a street lamp, having found the atmosphere hostile, he is inspired. Dashing back inside, he opens the valves of all the unlit lamps he can find on his way back to the morgue – causing all the Gelth to be sucked from the corpses. Gwyneth cannot send them back across the Rift, but she can hold them in this spot... and takes a box of matches from her apron. Dickens removes Rose from the gas-filled morgue. Feeling for a non-existent pulse in Gwyneth's neck, the Doctor realises that the girl is physically dead already – and flees before she strikes a match and blows the house apart, destroying the Gelth by fire.

Dickens invokes Shakespeare once more in attempting to rationalise the baffling fact that Gwyneth has somehow saved the day despite the inconvenience of being five minutes dead: "There are more things in heaven and earth... than are dreamt of in your philosophy." It's *Hamlet* (Act I, Scene v), of course – as previously paraphrased by the Sixth Doctor (Colin Baker) to evil scientist the Rani (Kate O'Mara) in *The Mark of the Rani* (1985), in attempting to explain how a tree could come to life to save his companion [see *The Fact of Fiction* DWM 343].

Back at the TARDIS, Dickens thanks the Doctor for lifting his spirits, announcing his intention to conclude his as-yet-unfinished serial *The Mystery of Edwin Drood* by introducing strange blue elementals to the plot. He is further rewarded when the Doctor assures him his stories endure. In the TARDIS, the Doctor tells Rose that Dickens will never finish *Drood* – he'll be dead before the next year is out.

'Blue elementals' would certainly furnish the half-finished Mystery with an unexpected solution – but why would such creatures been behind the disappearance of the eponymous Edwin, when the prime suspect remains Edwin's uncle, the opium-addled John Jasper? Perhaps the presumed-dead Drood would have risen from the grave in Chapter VII. Or not. Many possible continuations and solutions to the mystery have been proposed over the years (see, for example *http://lang.nagoya-u.ac.jp/~matsuoka/CD-MED.html*) – but the only person who may have known the solution is, intriguingly, Queen Victoria, who met with Dickens in private audience on 9 March 1870, just three months before Dickens' death (spookily, on the fifth anniversary of the rail crash which caused his latterday debilitation). At this meeting, Dickens supposedly offered to divulge something of his plans for the story to his monarch.

Perhaps VR's appearance in the forthcoming *Tooth and Claw* (2006) will confirm this? Certainly, the existence of alien elementals, cosmic rifts and time-travelling Doctors would be a significant matter for one to privately raise with the most powerful person in the Western world...

Dickens, going off to catch the mail coach? More than 30 years before, in his own *Pickwick Papers*, he'd written a fulsome elegy for the mail coaches' demise, supplanted by the dreaded rail! (And what happened to his coach and horses, anyway? Does a zombie coachman rattle the Llandaff cobbles to this day?)

Dickens watches the TARDIS disappear, then canters down the street, wishing all he meets a merry Christmas: "God bless us, every one!"

Dickens is quoting himself: the words are the glad tidings of the cripple Tiny Tim at the end of *A Christmas Carol*.

The Rift appears to widen considerably over the next 136 years, when the TARDIS taps it for power in the later *Boom Town* (2005). ■

FURTHER INFO

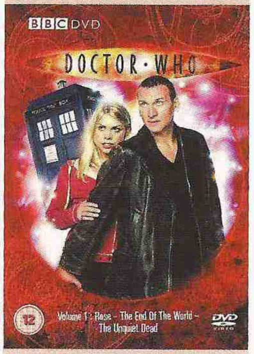
• DVD

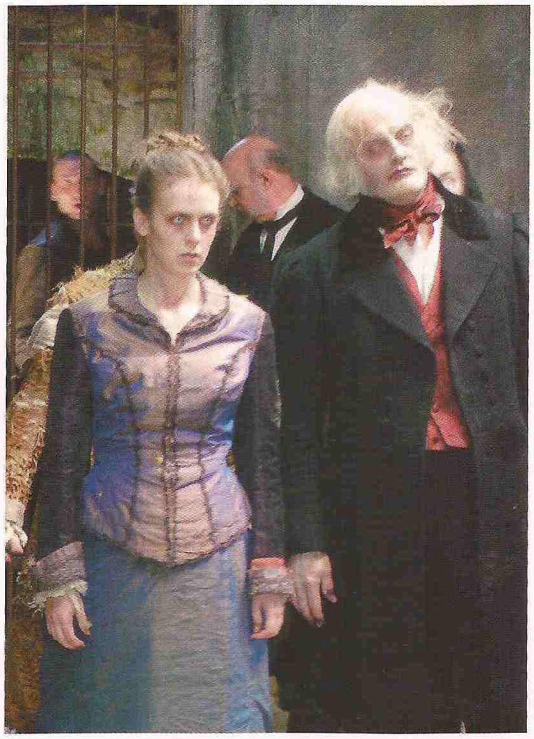
Doctor Who – Volume 1

COMPANY BBC DVD
YEAR 2005
CAT NO BBCDVD 1755
AVAILABILITY NOW AVAILABLE

The Complete First Series

COMPANY BBC DVD
YEAR 2005
CAT NO BBCDVD 1770
AVAILABILITY NOW AVAILABLE





▲ *Top right: The Gelth turn evil and start to possess the corpses.*

▼ *Billie Piper, Christopher Eccleston and Eve Myles film the episode's denouement.*

10thplanet

MERCHANDISE AND EVENTS FROM THE UK'S LEADING **DOCTOR WHO** SPECIALIST DEALER

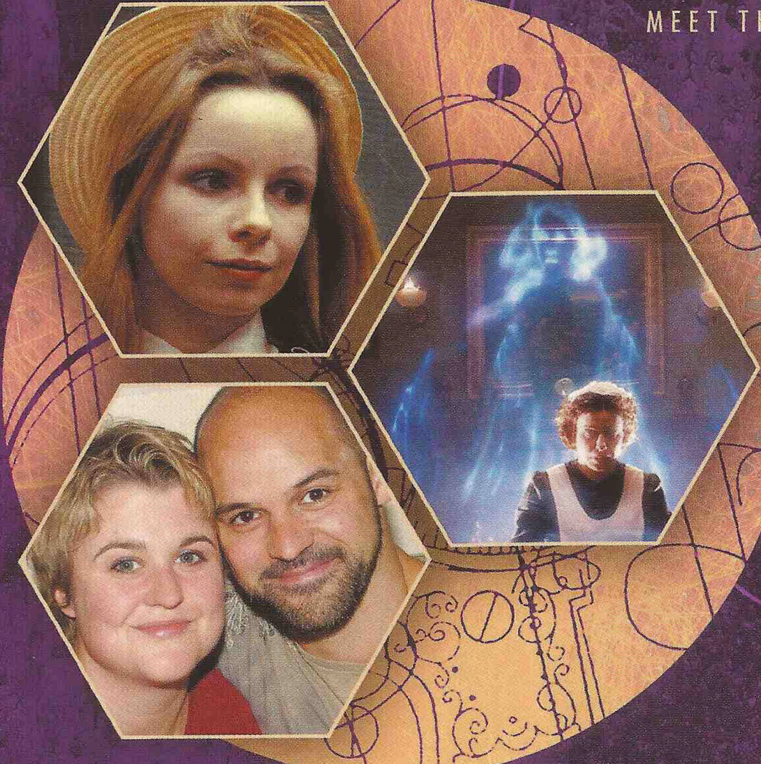


PHOTO: ROBIN PRICHARD

MEET THE STARS OF **DOCTOR WHO** AT OUR STORE

LALLA WARD

SUNDAY 20 NOVEMBER | 12.00pm-2.00pm: Meet Romana, signing Classic DOCTOR WHO BBC Photographs and the acclaimed CITY OF DEATH on DVD! Double Disc DVD: £19.99 plus £1.00 postage. Photographs: £10.00 plus £1.00 postage

ZOE THORNE

Joining Lalla, we welcome the Gelth actress from the acclaimed new series episode THE UNQUIET DEAD, Zoe will be signing the episode's DVD release! DOCTOR WHO VOLUME ONE DVD: £15.99 plus £1.00 postage

INDIA FISHER
CONRAD WESTMAAS

SATURDAY 17 DECEMBER | 12.00pm-2.00pm: The actors behind the Eighth Doctor's audio companions Charley and C'rizz visit the store to sign the new play OTHER LIVES, with its author, GARY HOPKINS. Double CD: £14.99 plus £1.50 postage

BAD WOLF

JULY 8-9 2006 | STOKE-ON-TRENT
www.badwolfconvention.co.uk

NEW MERCHANDISE

REMOTE CONTROL MINI MOVIE DALEK Featuring authentic dialogue and infrared remote control! Available in Black, Red and Silver: £29.99 each plus £2.50 postage, or all three for £80.00 plus £6.50 Postage

DALEK TALKING BIRTHDAY CARD With an authentic sound sample and full colour graphics from the new DOCTOR WHO series! £4.50 plus £1.25 postage, or buy four for £16.00 plus £2.50 postage

DOCTOR WHO CUFFLINKS Packaged in a presentation case. 3D TARDIS and 3D Dalek designs available. £10.99 each plus £1.75 postage The DALEK and TARDIS cufflinks are also available in an alternative circular design: £7.99 each plus £1.75 postage

DOCTOR WHO: SINGULARITY Mark Strickson stars in this special CD, featuring exclusive 10th Planet artwork, limited to 800 copies! Double CD: £14.99 plus £1.50 postage. Also, don't miss out on last year's 10th Planet exclusive cover, CAERDROIA, which is now nearly sold out! Double CD: £13.99 plus £1.50 postage

DALEKMANIA 2006 CALENDAR Enjoy 12 months of retro mayhem with the Daleks in this full colour calendar! Reduced price whilst stocks last: Now only £7.99 plus £1.25 postage

DALEKMANIA
CALENDAR 2006
TIME FOR YOUR BIRTH
POLICE BOX
PETER DAVISON IS
DOCTOR WHO
SINGULARITY
MARK STRICKSON
DOCTOR WHO
CUFFLINKS
EXCLUSIVE TO 10TH PLANET!

UNIT 37A VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX, IG11 8DQ ¤ TELEPHONE: 020 8591 5357
EMAIL: sales@tenthplanet.co.uk ¤ www.tenthplanet.co.uk ¤ OPENING HOURS: MONDAY-SATURDAY | 9.30AM-5.30PM

DOCTOR WHO logo ™ & © BBC Television 2005. Please note that all our guests appear subject to work commitments. Advertisement by Collinwood: www.collinwood.net/design

BENEATH THE STREETS OF MOSCOW A DARK POWER IS BUILDING, AND A CONSPIRACY THAT STRETCHES ACROSS ETERNITY IS NEARING COMPLETION...

PETER DAVISON AND MARK STRICKSON
IN

DOCTOR WHO
FREEDOM

LIVE 34
AVAILABLE NOW

DOCTOR WHO™

SINGULARITY

DOCTOR WHO
SCAREDY CAT

SCAREDY CAT
AVAILABLE NOW

AN ORIGINAL AUDIO DRAMA BY JAMES SWALLOW.
RELEASED NOVEMBER 2005 ON DOUBLE CD.

ORDER FORM

PLEASE SEND ME ____ COPIES OF SINGULARITY (RELEASE 76)
@ £14.99 (£15.50 OVERSEAS) EACH, INC P&P. DELIVERY WITHIN 28 DAYS OF RELEASE

I WOULD LIKE TO SUBSCRIBE TO:
☐ 6 STORIES AT £70 **SAVE ALMOST £20**! (£79 OVERSEAS)
☐ 12 STORIES AT £140 **SAVE ALMOST £40**! (£158 OVERSEAS)
STARTING WITH RELEASE NUMBER _____

BIG FINISH

NAME ______________________ ADDRESS __________
____
______________________ POSTCODE __________

PLEASE PHOTOCOPY THIS FORM OR PROVIDE ALL DETAILS ON PAPER IF YOU DO NOT WISH TO DAMAGE THIS MAGAZINE

AVAILABLE FROM SELECTED BRANCHES OF OTTAKAR'S AND HMV AND SPECIALIST SHOPS SUCH AS 10TH PLANET, GALAXY 4, FORBIDDEN PLANET AND BURTON BOOKS.
OR BUY DIRECT FROM BIG FINISH VIA MAIL ORDER!

SUBSCRIPTION DEAL!

SUBSCRIBE TO BIG FINISH'S **DOCTOR WHO** AUDIO DRAMAS AND RECEIVE **SIX PLAYS FOR THE PRICE OF FIVE!**

CHEQUES PAYABLE TO: BIG FINISH PRODUCTIONS LTD,
PO BOX 1127, MAIDENHEAD, BERKSHIRE SL6 3LW
CREDIT CARD HOTLINE TEL: 01628 824 102 FAX: 01628 824 314
EMAIL: mailorderenquiries@bigfinish.com

SECURE ONLINE ORDERING AT **www.bigfinish.com**

Doctor Who and **TARDIS** are trademarks of the British Broadcasting Corporation and are used under license. **Doctor Who** logo © 1996. Licensed by BBC Worldwide Ltd. Cover: Lee Binding Ad: Feat of Clay.

FURTHER ADVENTURES EXTRA!

DVD

POLICE PUBLIC CALL BOX
DOCTOR WHO
The Complete First Series
BBC DVD

DVD BBC DVD
RELEASED 21 November 2005
FEATURING The Ninth Doctor, Rose Tyler, Jackie Tyler, Mickey Smith and Captain Jack Harkness

DVD EXTRAS

- Audio commentaries on all 13 episodes from cast and crew including Russell T Davies, Billie Piper, John Barrowman, Mark Gatiss and Simon Callow
- *On Set With Billie* – Billie Piper's Video Diary
- *Making Doctor Who* – Russell T Davies' Video Diary
- *Waking The Dead* – Mark Gatiss' Video Diary
- Special *Doctor Who Confidential* disc with 13 specially-edited episodes plus an exclusive programme, *Backstage at Christmas*, containing behind the scenes footage of *The Christmas Invasion*
- BBC *Breakfast* Interview with Christopher Eccleston
- Trailers
- Exclusive 5.1 Surround Sound mix on all episodes
- Collector's booklet including an introduction from Russell T Davies
- English SDH subtitles for all video elements
- Audio Description for all episodes
- Easter Egg

EXCLUSIVE FEATURETTES

- *Destroying the Lair*
- *Mike Tucker's Mocks of Balloons*
- *Designing Doctor Who*
- *Laying Ghosts – The Origins of The Unquiet Dead*
- *Deconstructing Big Ben*
- *The Adventures of Captain Jack*

Complete First Series

Featuring ALL 13 EPISODES | Preview by DAVID DARLINGTON

"I DON'T THINK THERE COULD ever be a definitive DVD of this series," says Paul Vanezis, who has contributed much of the extra material to this set. "It would need a hundred discs and cost the earth!"

Vanezis' contribution to this box set provides an element of continuity between 'classic' and new series discs – although the differences between old and new are also clear: on few of the classic series releases would it be possible to have had multiple 'video diaries' documenting their production at the time. "It would have been fantastic, in 1963," Vanezis enthuses, "to have given, say, Carole Ann Ford a camera to make her own diary. What we have here is the twenty-first-century equivalent, and it's a great watch. Mark Gatiss, of course, simply *had* to make a record of his involvement, and we provided Russell and Billie with video cameras, giving them no specific instructions. It was a risk, but I don't think we were worried – both Russell and Billie 'got it' straight away. Russell later apologised for not filming *enough*! But we had plenty of really good material to tell the story of the first weeks of filming, straight from the horse's mouth. Even better, Russell is narrating as he's filming. He's got a fantastic voice for it, full of emotion and humour. The highlight, for me, is Billie's diary – but they all show a totally different, and very real, view of the making of the series."

Despite widespread rumours that it looked dubious – for cost and copyright reasons – whether *Doctor Who Confidential* would make it on to the box set at all, all the relevant new series material from the 'cutdown' episodes is included. As Vanezis has already hinted at, other than *Confidential*, the documentaries on this release concentrate on design and visual effects.

"If you are going to produce a 'Making Of'," he argues, "you need to see things being *made*. Mike Tucker had already shot behind the scenes on the Nestene Lair for *Rose* and the destruction of Big Ben for *Aliens of London*. I filmed supporting interviews with Mike for this, and filmed the *Mocks of Balloons* one myself in February – this is a very simple piece which gives a real insight into how one small element can make a big difference to a major production. I also shot the building of the Dalek Emperor in March, although I decided to include this in the more general design feature."

Extended scenes, outtakes and alternative takes generally form a staple of TV and movie DVDs these days, so it's a tad surprising that this DVD presents nothing at all in this vein. Isn't there, at least nominally, an 'alternative ending' to the season? Oh well, maybe next time... What we *do* have is commentaries on each and every one of the 13 episodes.

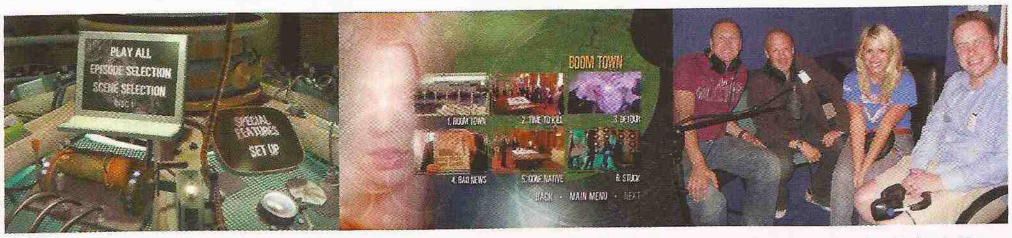
"We've got a good mix on every episode, and the star of the show is definitely Phil Collinson," says Vanezis. "He's a great commentator."

"It's a weird experience," says *Father's Day* writer Paul Cornell. "Four of you sat round a microphone in front of a TV set with headphones on. Billie said nice things about the script, and she and Shaun Dingwall talked about the actual business of acting, and how they got to that emotional pitch."

So – given that these episodes have already been released on DVD, why should the discerning punter fork out for the show all over again, in the form of this set?

Vanezis ponders for a moment. "The vanilla releases gave you *Doctor Who* pretty much as shown," he finally pronounces, "and at your convenience. This set gives you it in 5.1 surround sound and with a whole visual feast alongside. If all you have seen is the new series and *Confidential*, this box set goes that extra step. It's *Doctor Who Plus!*"

Add to that, of course, there's a little bonus in the form of a sneak preview of *The Christmas Invasion*. Sadly, at the time of writing, this was all very hush hush, and no preview copies were available. Still, it means that **DWM** will be queing up on 21 November with everyone else... ■



Above left and centre: Two of the box set's impressive menu screens. **Right:** At the commentary recording for *Father's Day*.

JAC

RICHARD

PETER

CLAY

THE TIME TEAM

IN 1999, FOUR INTREPID FANS EMBARKED ON A TELEVISUAL QUEST: TO WATCH EVERY EPISODE OF **DOCTOR WHO**. ALL 709 OF THEM. IN ORDER. FROM THE START. THIS IS THEIR ONGOING STORY...

THE DOCTOR AND ROMANA ARE having a row.

Romana, reasonably enough, wants to hurry up and assemble the Key to Time to save the universe from the Black Guardian, but the Doctor would rather play chess with K9 or go fishing. The Time Team look on Part One of *The Androids of Tara* with some amusement.

"I know we keep on saying this, but only in *Doctor Who* would you get the main character behaving like that," says Clay. Richard nods. "Yes, it's nice to see the Doctor taking time out rather than just rushing headlong into the next adventure."

"But what a time for a break!" splutters Peter. "Has he forgotten the universe is on the brink of eternal chaos?" But he's in the minority. Jac slaps her thigh in pleasure as the Doctor wiggles his fishing rod. "He's gone totally stroppy! What a hero!" She also approves of Romana's choice of Taran costume from the TARDIS wardrobe. "The purple trouser suit and hat are gorgeous. Though her dress sense is about the only way in which Romana is superior to Leela."

Peter grunts and rubs his hands on his thighs. "Shame she skipped on the 'Tally-Ho' gear in the wardrobe. I can just imagine Romana in jodhpurs."

"Oh, here we go," sighs Jac.

Romana steps out into the idyllic landscape of Tara and – just seven minutes into the story – locates and converts the fourth segment. "That's a twist," Richard notes. "Rather a pity, I think. I enjoy guessing what the segments are disguised as," puts in Peter. Clay is more philosophical. "Nice surprise, and it's a very clever way of reinforcing the different approaches of the Doctor and Romana. Because she's just congratulating herself on her efficiency and his irresponsibility when... *oh lord love a duck!*"

A creature bursts out from the dark woods! A slavering wild beast, fangs dripping with gore! "Amazing!" cries Richard. "That must be the best creature effect in the series' history – trumping the Daleks."

Ok, ok, he didn't. Because it's the Taran wood beast. And what Richard actually said was, "At what point did the production team think that costume was a good idea?"

Jac shoots her hand up. "Claim to fame. A friend of my husband's has this costume in her garage. Apparently its body used to be Aggedor."

"And its face used to be a pound shop Halloween mask," puts in Clayton.

Thankfully the wood beast is a mere temporary thrill, as Romana is swept up in the arms of the villainous Count Grendel of Gracht and swept off to his fairytale castle, while the Doctor falls in with his heroic rival Prince Reynart and becomes android-maker to the royals. Jac's impressed. "This looks totally beautiful – just look at the door of Castle Gracht swinging shut – the harpsichord music is great, and the script is very witty. And oooh, the drama! The Doctor and Romana on different sides in the conflict! Writer David Fisher's proving himself to be a real talent."

Peter's not so sure. "I can't believe how parochial it all seems. The last time such minor socio-political intrigues were at the heart of a story was *The Highlanders*!"

Part Two sees the Doctor recovering from a drugged drink. "Tom certainly knows how to act drunk," says Richard. "But he falls unconscious after a single drink? Not very likely..."

The plot starts to get rather complex, as Grendel has kidnapped Reynart to prevent him being crowned, and the Doctor races to get the prince's android double to the cathedral on time. Also, Romana is the double of Reynart's intended, Princess Strella. Jac likes this. "There are so many layers of threat – to the Doctor, to Romana, and to their mission – on top of the actual Taran drama. Just fab. It really piles on the tension, and the relationship between Grendel and his spurned mistress Lamia is corny but unusually adult, and very sincerely played by Peter Jeffrey and Lois Baxter."

Part Two ends with Strella/Romana turning up at the android's coronation – only for the Doctor to bash her (android) head in with the ceremonial mace. (Eat your heart out Ron Brown.) "Wow, nasty!" says Richard. "The direction, all the courtiers gasping, is wonderful!" Clay nods. "The Doctor's so marvellously unpredictable nowadays. You never know what he's going to do next, and that's a perfect example."

Part Three sees Taran prelate the Archimandrite – the marvellous *Who* stalwart Cyril Shaps – calling the whole thing off. "Let us all say a little prayer of thanks for the Archimandrite's quilted pastel hat," says Jac. "Perhaps second only to Samantha Briggs' headgear for outrageous millinery in the series' entire history."

"So far," warns Clayton, darkly.

The Count's next move is to summon the Doctor – alone – to a meet at the Pavilion of the Summer Winds with a deadly android Romana. "Ooh, it's just like when you get one of those spooky letters inviting you in to the bank," says Clay. "I'd love to cheat and turn up early with K9."

"Grendel reminds me of Roger Delgado's Master," says Peter approvingly. "Charming but callous, not bothered about Lamia being shot down. And like Delgado, a baddie of the first order." Jac's noticed something. "Do I detect a pattern emerging in David Fisher stories of women who have unrequited love for a man which causes their death? First Martha and De Vries, now Lamia and Grendel."

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

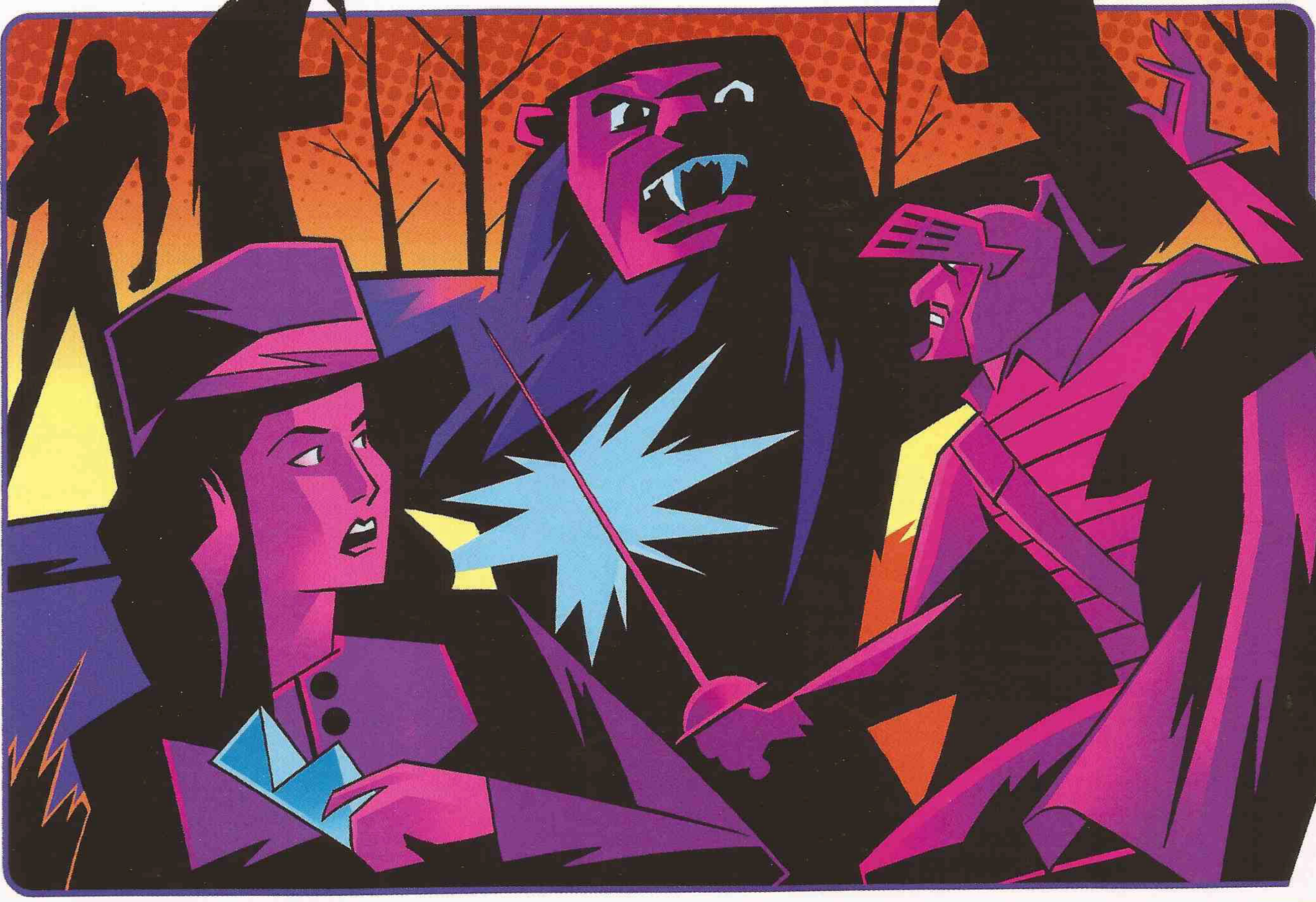
00808

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00152

ONE OR MORE REGULARS INCARCERATED

00211



EPISODES 492 TO 499

"The android Romana has a loaded belly button!" exclaims Richard. Peter's mind is on more interesting matters. "The instrument the real Romana steals from Lamia's tray is an ultrasonic dental scaler," he says knowledgeably. "I bet even Andrew Pixley didn't know that!"

The episode ends with Romana being carried away by Grendel on the back of his horse. "Great!" exclaims Clay. "This is *Doctor Who* as a full-on historical bodice ripper!"

"Not quite full-on, sadly," sighs Peter.

Part Four sees Grendel's last-ditch plan – to marry Romana! "Wonderfully different from the usual mechanical shenanigans," notes Clay. "And the night shooting is very atmospheric."

The Doctor decides to crash the wedding by boating in the back way with K9. "Poor K9," says Peter. "The Doctor's really grumpy with him these days. But their scenes in the little boat are just hilarious."

> "Utter brilliance! Top comedy and top drama, superb script, beautiful locations and Tom Baker on top form!" **JAC**

The Doctor and Grendel draw swords and have at it. And have at it again. And again. "This fight is very competently done, but it goes on for a bit – about the only downside to this entire story. Well, apart from the wood beast," says Jac. Eventually Grendel has no choice but to swim away and fight another day. "Not often the villain gets away unscathed on *Doctor Who*," says Richard.

"And what a fantastic last line," says Jac. "Not admitting defeat even in, er, defeat. And then we get a coda of the Doctor's mad laughter!" She sums up for the team. "That was utter brilliance. Top comedy and top drama, superb script, beautiful locations, and Tom and Peter Jeffrey on top form. Top top top top top. I loved it."

For once, nobody disagrees. Long live *The Androids of Tara*!

THE QUEST FOR THE KEY TO TIME carries on in *The Power of Kroll*, which begins with – er, some men in grey quilted suits talking about something or other in a grey room. Clay's not impressed. "What a dreadful beginning, as if we'd just turned on in the middle of a rehearsal. Neil McCarthy and Philip Madoc are great actors but we're not even getting a good look at them! Who directed this?"

"Norman Stewart," says Richard. "Who did *Underworld*."

Clay presses his hands together in supplication. "Don't say we're going to get a dud in this glorious season, please!"

Things pick up as the TARDIS arrives on the swampy third moon of Earth colony Delta Magna. "I love the TARDIS materialising in the absurdly long grass," says Richard. The Doctor wanders off – to carve a whistle out of reeds. "He's really determined to get that holiday, isn't he?" notes Peter. "Perhaps he just enjoys seeing Romana get into trouble."

Jac's frowning. "Oh, I hate it when K9 gets left behind. I miss him."

The team perk up, impressed by the location work. "Normally this far into a season, money gets tight and studio work takes over, so it's great to see they've put so much effort into the locations here," says Richard.

"And it's a great setting for a story," says Clay. "The swamps, the rig, the hovercraft. It feels fresh, not just A. N. Other planet."

Peter's less perky. "The studio work suffers as a result. Such dreary sets, and the refinery men are bland. And it's a shame that they populated this unusual location with unconvincing, green-painted extras as Swampies. Even the great John Abineri, playing Swampie leader Ranquin, is struggling to maintain his dignity."

Romana is grabbed by the Swampies and tied to a stake to be sacrificed to their god Kroll. Jac can't help laughing. "Wouldn't you have loved to be a fly on the wall when the extras found out what they had to do? 'Take off most of your clothes, we're going to paint you green, give you a string wig, and then you have to jog on the spot, in a swamp, waving a spear and shouting 'Kroll! Kroll! Kroll!'"

Part Two reveals that Kroll – a rubbish monster – is actually *meant* to be a rubbish monster, as he's just a Swampie in a suit. "A clever resolution to the cliff-hanger," says Peter. ▶

Compiled by
MICHAEL
PRITCHARD

Illustrations
ADRIAN
SALMON

AND YOU SAID

THE ANDROIDS OF TARA

"Romana lands the TARDIS again, but she doesn't appear to have done *any* of the things she said were absolutely essential two stories ago – no sign of a multiloop thingy at all..."
RICHARD FLOWERS, E-MAIL

"Throughout this season alone, K9 *really* works, but never better than here – both in plot terms and in being entertaining right from his first scene as he waspishly beats the Doctor at chess, rather than just a lazily functional database/gun on wheels."
ALEX WILCOCK, ISLE OF DOGS

"Mary Tamm should have asked for overtime for this story – four different roles! No wonder she looks so tired in the outtakes!"
ROBERT KEELEY, E-MAIL

THE POWER OF KROLL

"Alongside the appalling Swampies, it's quite a surprise to see such an outstanding creation as Kroll. Green and glistening in all its slo-mo glory, it is a beautifully crafted monster – one of the show's very finest in fact."
CHARLES NORTON, LEICESTER

"Trip to Delta 3 Plan B (for when the Doctor remembers he has a time machine): Trace segment to Kroll. Find out when Kroll will be out and about. Fly TARDIS over Kroll. Poke Kroll with tracer. Get segment. Drink tea and eat biscuits. The End."
STEPHEN MARTIN, HINCKLEY

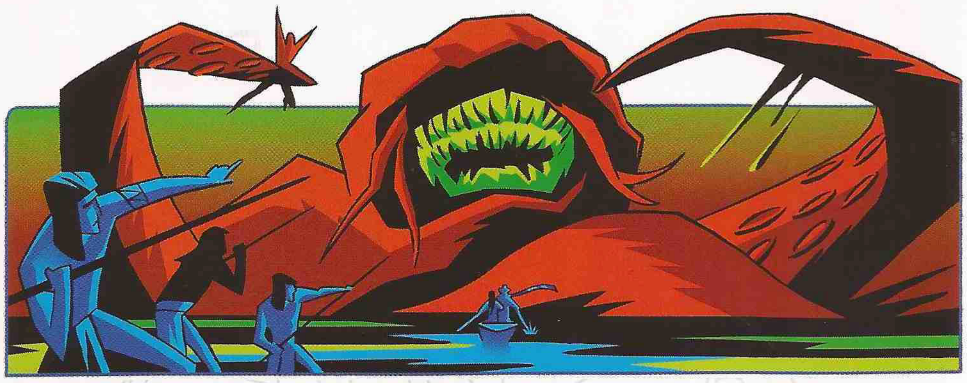
"And people say *Aliens of London* is the first story to have too many farts in it...?"
ALEX WILCOCK, ISLE OF DOGS

In **DWM** 365, The Time Team will be popping over to Paris for *City of Death*, and shaking prongs with *The Creature from the Pit*. Send us your thoughts on these two stories to the usual address (see page 10), or email them to *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date for comments is 5 December 2005.

◀ But as the episode goes on, the team are starting to lose patience. "There seem to be a lot of scenes of the refinery men doing nothing but standing around talking," says Clay. "It's so screamingly obvious that Thawn is the baddie, and he's sold the dud guns to the Swampies. On the other hand, the stuff with the Doctor and Romana in the pit is great. 'Is it holy writ?' 'No, it's atrociously writ, but the pictures aren't bad!'"

"It's all perfectly acceptable," says Jac, "but it just doesn't have that Robert Holmes sparkle."

"I think that could be the direction and hence the acting," argues Clay. "Rohm Dutt, Thawn and Ranquin are all pretty well-defined and interesting, but the production is lifeless. And why do the refinery men keep saying 'baygule?' What the hell is a 'baygule'?"



"How can something a mile wide submerge back into the swamp without even a ripple?" **RICHARD**

"Plain, poppy seed, or onion?" asks Peter.

Richard notes something about the refinery. "It's good to know that methane refineries in the far future are still equipped with a large dipstick!"

Part Two ends with refinery man Harg being dragged down a pipe by a large tentacle. "That's a bit of a rubbish cliffhanger," says Jac. "The guy's obviously dead – and do we care?"

"It's like they told Robert Holmes to go for spectacle," reckons Clay. "The point of that cliffhanger on paper would be to make the audience go 'Whoo! Look at the size of that!' But on screen it's just a man and a rubber claw, which we've seen dozens of times before."

Part Three sees Kroll emerge from the swamp in all his glory. "Hang on," says Richard. "When Dugeen scanned the creature, he said it had at least 30 tentacles on one side. This thing only seems to have four!"

"His eyes are playing tricks," reckons Peter. "After all he's been staring at the screen for a long time. The entire story so far, in fact."

BACK AT THE SWAMPIES' STOCKADE, THE Doctor, Romana and gun-runner Rohm Dutt are undergoing the seventh holy ritual of death; having their backs broken with drying-out creepers. The Doctor escapes by singing a note that breaks the glass of the window overlooking them. "Absurd and implausible, but clever and fun at the same time," says Jac.

"Hmm," hums Richard. "I can't quite work out what's wrong here. There's some lovely Robert Holmes dialogue, as well as a good central concept, but somehow it's rather unsatisfying."

Jac tries to figure out the team's general sense of disappointment. "Robert Holmes' stories usually have some sort of iconic concept – like plastic coming to life, or monsters in medieval times – and/or superb charismatic characters like Jago or Garron. But here he doesn't really have either; it's all about a huge monster farting. You feel Rohm-Dutt should be one of those larger-than-life Holmes characters, but Glyn Owen phones it in – even his death is a bit... nothing."

Part Four sees Kroll rising again from his, uh, baygule to attack the Refinery. "Finally, the story's pace has moved up a gear. And the model work isn't too bad," says Peter. "I bet the Restoration Team could work wonders with that dodgy CSO horizon line."

Suddenly evil Thawn decides to blow everything up and Jac's happy again. "Countdowns, a race against time, monsters – this is more like it!"

"Though it's quite amazing that something a mile wide can submerge into the swamp without a ripple on the surface," points out Richard.

"Kroll may be big, but he's also dainty," reckons Peter.

"Tom and Mary Tamm are really holding this together," says Clay. "And it's nice to see Romana worried for the Doctor in the rocket silo, though it would have been nice to see it closer up, Mr Stewart."

Peter is rueful at the story's conclusion. "So the Doctor saves the day by hitting the override controls with a hammer and turning the giant squid into a crystal. It's nothing if not original."

"Funny how the picture of the Doctor on the cover of the Target book of this story, with his wet ringlets and weird expression, looks nothing like Tom Baker," says Clay, "except for the *single* freeze frame it's drawn from!"

"I absolutely love the fact that the segment creates both the problem and the solution for this story," says Jac. "This wasn't a terrible story. It's the weakest part of this season so far, but then this season's been generally superb, so I'm in the mood to be forgiving."

"Underneath I think it was a tough, funny story with great characters," reckons Clay. "And all the political stuff about the Swampies, who were neither noble savages or barbarians, was very grown-up. But it just wasn't directed. It felt like it just *happened*, and we were watching it all from miles away. An odd misfire."

"But next time it's the sixth segment," says Jac. "And that should be the greatest adventure of all..." ■

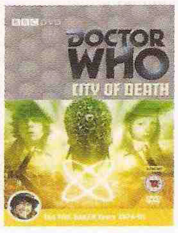
BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

20 Marine Court, Marina, St. Leonards-On-Sea, East Sussex TN38 0DX
Tel : 01424 436825 Fax: 01424 436843
Website address now: www.burtonswho.com e-mail: burtonswho1@btclick.com

CALLERS WELCOME THURSDAYS, FRIDAYS AND SATURDAYS 9.30 - 11.30 and 2pm - 4pm
CREDIT CARD ORDERS MAY BE PHONED IN ON THESE DAYS OR EMAILED AT ANY TIME
Send 2 x 1st class stamps for full Burtons catalogue of over 1200 items

DATES AND PRICES LIABLE TO CHANGE AT ANY TIME BY THE PRODUCERS



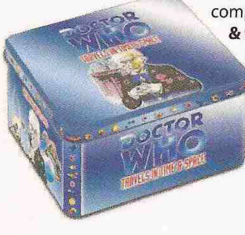
'Classic series' **DVD**
City of Death
£17.99 + 85p p&p

DOCTOR WHO CALENDAR 2006
Contrary to last issue, please note this is not £9.99, but
£7.99 POST FREE!

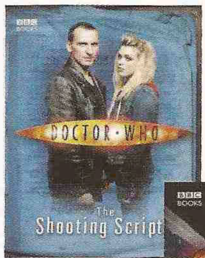
BIG FINISH AUDIO DRAMA

Singularity
£14.99 + 50p p&p

Cybermen # 2: Fear
£10.99 + 50p p&p



BBC CD Ltd Edition Set: Travels in Space & Time
This year's treat is a special Tin Set of brand new, complete and unabridged readings of **Doctor Who & the Daleks**, **Doctor Who & the Zarbi** and **Doctor Who & the Crusaders**, all read by William Russell
£65.00 + £2.00 p&p



Doctor Who - The Shooting Scripts
Complete scripts to the 2005 series
Hardback, £18.99 + £3.50 p&p each

DALEK EMPIRE DRAMAS
SPECIAL OFFER - UNTIL 24TH DECEMBER
BUY 4 GET 1 FREE!

Dalek Empire:
Part 1 £9.99
Part 2 £9.99
Part 3 £9.99
Part 4 £9.99

Dalek Empire II: Dalek War
Part 1 £9.99
Part 2 £9.99
Part 3 £9.99
Part 4 £9.99

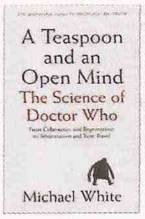
Dalek Empire III
Part 1 £9.99
Part 2 £9.99
Part 3 £9.99
Part 4 £9.99
Part 5 £9.99
Part 6 £9.99

Doctor Who: The Legend Continues
Large softback,
£20.00 + £3.00 p&p

1000 PIECE JIGSAW
Daleks & TARDIS
£9.99 +£1.50 p&p

100 PIECE JIGSAW
New villains - Cassandra, Dalek, Slitheen, Reapers
£6.99 +£1.25 p&p

Graphic Novel: Endgame
First in a series of graphic novels collecting the complete 8th Doctor comic strips. Includes Endgame, The Keep, Fire & Brimstone, Tooth & Claw, The Final Chapter, Wormwood, and bonus strips A Matter Of Life & Death and The Threshold
£14.99 + £1.25 p&p



A Teaspoon & an Open Mind
The Science of Doctor Who
Hardback, £12.99 + £2.50 p&p

DALEK HUNTER LCD GAME
- LCD display
- Sound FX
- Flip open TARDIS case
- 2 levels of play

Requires 2 x AG13 batteries (not included)
£9.99 + £2.50 p&p

DOCTOR WHO ELECTRONIC BOARD GAME!
Can the Canasta!
Damn the Draughts!
Chop up the Chessboard!

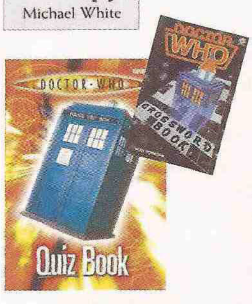
This BBC board game has got it all!
Hop on board the TARDIS and help the Doctor as he travels through time & space to defeat the Daleks!

2 to 6 players
3 x AAA batteries required, not included

OUT NOW
£29.95 + £4.00 p&p

Doctor Who Funfax
Includes posters, stickers puzzles & bookmarks
PLEASE NOTE PRICE CHANGE:
£5.99 + £1.50 p&p

Dalek Triangle - (also available as keyring)
£3.99 + 35p p&p



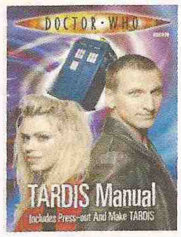
SPECIAL OFFER!
Buy the new Doctor Who Quiz Book & receive a free Crossword Book!
£3.99 + £1.50 p&p

BBC Books
The Time Travellers (1st Doc)
Atom Bomb Blues (7th Doc)

2005 Series Box DVD Set

Fantastic 5 disc set includes all 13 episodes, commentaries, documentaries, a collector's booklet, featurettes & behind the scenes footage of The Christmas Invasion! What are you waiting for?!
£69.99 POST FREE!

TALKING DAVROS - features authentic voice, remote control & flashing lights
£49.95 + £2.50 p&p



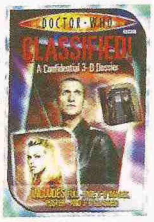
TARDIS Manual
Includes Press-out and make cardboard TARDIS
£3.99 + £1.00 p&p

SOUND EFFECTS MUGS

Dalek Mug features "Exterminate!" war cry

TARDIS Mug features dematerialisation sound
Each Mug:
£8.99 + £2.00 p&p

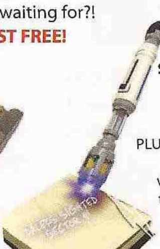
DOCTOR WHO PLAYING CARDS
£4.95 + 75p p&p



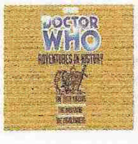
Doctor Who Classified! A Confidential 3D Dossier
Includes 3D images, poster & 3D glasses
£4.99 + 50p p&p

DOCTOR WHO MUGS
Design # 1: Doctor & Rose
Design # 2: Dalek & Slitheen
Each Mug:
£4.99 + £2.00 p&p

DALEK BOTTLE OPENER
When bottle pops, the Dalek screams: "Alert! Alert! It has been exterminated!"
£8.99 + £1.25 p&p

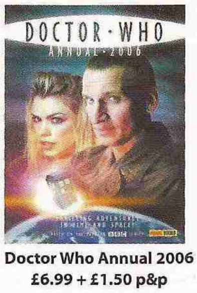


SONIC SCREWDRIVER
Scale replica with authentic sound effects & light.
PLUS, hilt unscrews to reveal ultraviolet pen to write secret messages to be decoded by the inbuilt light emitter!
£9.99 + £1.50 p&p



BBC AUDIO BOX SET:
Adventures in History - special Collector's sleeve case incl. **The Highlanders**, **The Mythmakers** & **The Massacre**
£29.99 + £1.00 P&P

DWM SPECIAL: SERIES 1 COMPANION
100 pages on the new series
£5.99 + 90p p&p



Doctor Who Annual 2006
£6.99 + £1.50 p&p

TARDIS MONEY BOX

Doors open to reveal the Doctor and Rose, with the following sound clips:
"I'm the doctor by the way!"
"Run for your life!"
"Did I mention, it travels in time?"
Insert coin - as doors close TARDIS light & sound effects are heard
£9.99 + £2.50 p&p

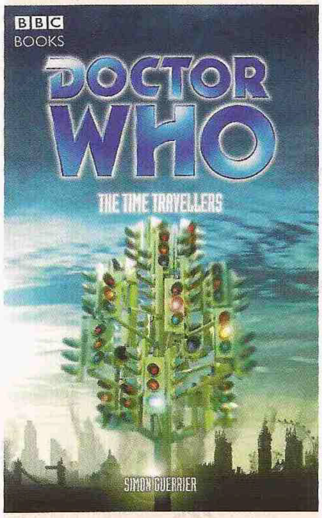
Character Options have decided to supply the new series toys to large-scale corporate retail outlets ahead of Burtons and the usual specialist stores who have stocked and promoted licensed Doctor Who merchandise for so many years. We will be stocking these products but at a later date than previously advertised - the **Remote Control Dalek**, **Battle Packs** & **Walkie Talkies** are expected in January. The items shown here are expected in by the time this advert is published. Anyone who has ordered and is concerned about availability can ring us on Thursday, Friday or Saturday during the usual hours.

42 YEARS OF DOCTOR WHO
17 YEARS OF QUALITY SERVICE AT BURTONS

FURTHER ADVENTURES

PREVIEWS OF ALL THE LATEST **DOCTOR WHO** AUDIO ADVENTURES, NOVELS AND DVDs...

BOOK



NOVEL BBC Books
RELEASED November 2005
FEATURING The First Doctor, Ian, Barbara and Susan
ENEMY Time. Or South Africa. Or mad duplicates from parallel dimensions. One of those.
SETTING London 2006

When the TARDIS touches down in London, 2006, schoolteachers Ian and Barbara are eager to explore their own future. But they have arrived in the middle of a war that has left London a ruin.

Mistaken for vagrants, and with no way of proving otherwise, the Doctor's granddaughter and companions find themselves in the execution block on the Isle of Dogs. The Doctor has no choice but to help the military refine its ultimate weapon.

The British Army has discovered time travel. And the consequences are already terrible.

Photo © Lisa Bowerman

The Time Travellers

Written by SIMON GUERRIER | Preview by DAVID DARLINGTON

"I GOT THE NOD TO DO THIS book last September," reveals first-time novelist Simon Guerrier, "exactly ten years after my first rejection from former *Doctor Who* publishers, Virgin. I suppose," he sighs heavily, "it's taken me this long to write something that anyone wanted to actually publish..."

Of course, it's almost surprising to consider that this is Guerrier's first novel, since his name has been plastered all over Big Finish's *Doctor Who* print output, both as writer and editor. "It was Jonny Morris who put my name forward to Jac Rayner, the editor of *Short Trips: Zodiac* – and I actually got into the book, despite all Jac's dire warnings to the contrary. The editing work for Big Finish has been interesting, I hope I've learned what makes a good and bad editor."

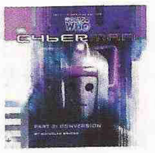
And what's so interesting about this book, that this was the one that made it? "My inspiration," confesses Guerrier, "was a rumour about Dennis Potter having submitted a *Doctor Who* storyline to [the series' first producer] Verity Lambert. If you're going to nick a story, nick from Dennis Potter! The rumour is one of those unverified, anecdotal things – I asked a bunch of academic Potter experts about it at a conference once, and they said that because there's no paperwork, it's likely that Potter never actually sent his idea in, but just kind of 'remembered' it years later. His story, supposedly, was that the TARDIS crew meets some guy who thinks he's a time traveller, but actually he's schizophrenic. My twist on that became 'What if the guy who thinks he's a time traveller who's actually a schizophrenic... is actually a time traveller?'"

> "My inspiration was a *Doctor Who* storyline that Dennis Potter allegedly submitted in the 1960s!"

And why was it important to use the very first TARDIS team to tell this story? "My idea was always to go back to the original crew – they were a really interesting team. There's a kind of Reithian ethic there, spelt out in the fact that the moral centres of the story, Ian and Barbara, are schoolteachers who spend their whole time teaching the Doctor and Susan – both of whom are aliens – how to behave. And something I've also investigated in the forthcoming *Bernice Summerfield* book *Something Changed* is that in *Doctor Who*, if something happens in a parallel world – if the Doctor blows up a world one step away from us – apparently, according to most viewpoints, it doesn't matter as much as it would if it was our own world. What I wanted to make clear was that even in a parallel world, there are consequences that are very real for the people who experience them."

"When he commissioned me," Guerrier continues, "Justin [Richards, BBC Books range consultant] did say to Nick Wallace [writer of last month's *Fear Itself*] and me that he had 'squeezed us in'– he had to fight to get two unknown writers in. And I'm hugely grateful to him for that – I can't stress enough how frustrated I would have been if I had just missed that chance, especially having tried for so long. And I think, having read *Fear Itself*, that we've justified his decision. I don't think they're the best books ever, but they're nothing to be ashamed of."

In addition to various short stories and now this novel, Guerrier has written audio plays – including *The Settling*, coming soon from Big Finish Productions – and has contributed screeds of work to magazines and websites. Is 'novelist' how he sees himself – is this the ambition – or does he want to continue doing lots of different things? "I think," says Guerrier at once, "that if I was only a novelist, I would go mad – I hated writing *The Time Travellers* by the end. I took a month off in February to write the *Bernice Summerfield* audio play *The Lost Museum*, then came back to the book charged up from that break. But then the last month of writing, April, was a grind – I think largely because the TV series made me feel so inadequate! The book got an extra polish because of that. But yeah, I think just working in one sphere would drive me up the wall – I love the variety. I would have said, about two weeks ago, that scripts are what I really want to write. But I'm now halfway through *The Settling*, and already going 'Aaaaaaaaaaaaaargh!'..." ■



CYBERMAN:
PART 3: CONVERSION

CD | BIG FINISH | £10.99 | NOVEMBER

The thrilling third instalment of Big Finish's Cyberman audio series, written and directed by Nicholas Briggs.

DOCTOR WHO:
OFFICIAL 2006 CALENDAR

CALNEDAR | DANILO | £7.99 | NOVEMBER

This full colour calendar features photographs from *Doctor Who* for each and every month of 2006. Which is handy.

Singularity

Written by JAMES SWALLOW | Preview by MARK WYMAN

"I'D ALWAYS HAD A HANKERING to try my hand at *Doctor Who*, but seemed doomed never to get there," confesses James Swallow, author of around a dozen genre books – and now, finally, of his first audio featuring the Time Lord. "I've been lucky enough to write in or around the worlds of many childhood heroes," explains Swallow. "*Star Trek*, James Bond, *Star Wars*... now, *Doctor Who* was on that list, but I never got to cross it off before. I just had a load of near misses!"

Such as, James? "Pitching for BBC Books; developing concepts for a unmade *Doctor Who* video game; then, about two years ago, after Paul Cornell's BBCi webcast (2003's *Scream of the Shalka*, starring Richard E Grant) I was actually hired to write that Doctor's third story."

Fatefully for Swallow, soon after his story treatment was optioned, the online series was overtaken by events at BBC Wales. "Yes, the moment I was within sniffing distance, suddenly the BBC decides to commission a live-action show." Swallow recalls asking BBC Cult's senior producer, James Goss, "'Why couldn't they have waited a year?'" in his frustration.

Along the way, though, Swallow had secured some Big Finish work. "As a big *2000 AD* fan, I was involved in their *Judge Dredd* range almost from the beginning," Swallow confirms. "Then after the *Dredd* line ended, I asked [Big Finish producer] Gary Russell about writing for *Doctor Who*. I put some outlines together, one of which was *Singularity*."

Russell specifically requested a Peter Davison-Mark Strickson story, acknowledging that it was difficult to book Strickson. The actor, who played Turlough on TV during 1983-84, has been hugely busy making wildlife documentaries. In six years of releases, *Singularity* is only the third Big Finish audio to feature Turlough.

> "The story is about facing the unendurable – so I thought about locating it in Moscow..."

Swallow wrote his story over Christmas 2004. "As I got a handle on the characters, I realised that Turlough was a really good fit for the story," explains Swallow. "But Gary asked for a script that he could put in a drawer until Mark Strickson was available. I thought 'Oh, terrific!' Then suddenly, in early August, Gary was going 'All hands on deck' – because Mark was in town, and away we went. Within weeks *Singularity* was recorded. I was really pleased!"

The story's striking Russian setting – "It's set 20 or 30 years in the future, but I didn't nail it down too much," says Swallow – was not as initially chosen. Originally it was Vancouver, scene of filming for the 1996 TV Movie. "As the story evolved into being about facing the unendurable, I thought about locating it in a chilly European city; first Berlin, then Moscow. The Russian character has that tradition of stoic endurance. And having the TARDIS in Red Square would look cool on the cover! Also, Gary made a great choice to cast some real Eastern European actors, which lends it great authenticity."

Let's get to the point of *Singularity*, then. "One starting point was that time-travel isn't often used as a device within a story. I wanted to touch on the huge reach the Doctor has, on humanity as well as himself. The Sleepers," – whose secret is central to the story – "are a device to illustrate the Doctor's alien-ness and his humanity," Swallow explains.

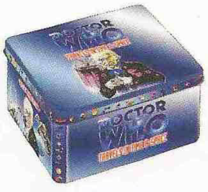
For anyone recalling that renegade Time Lord Omega used 'singularity' in *The Three Doctors* (1973), there are no old enemies in this story. Instead Swallow has expanded on a radical idea propounded by American scientist Vernor Vinge in the early 1990s: "It's the concept that computing technology and human evolution will converge to such an extent that it changes the nature of what it is to be human. There are no maps for the territory beyond that point... It isn't strictly that idea in my story, but humanity is on the cusp of a change – and the Doctor is right at its heart..." Well, where else would something so revolutionary happen but Moscow? "And who else would be there if not the Doctor?" grins Swallow. ■

CD

PETER DAVISON IN
DOCTOR WHO
SINGULARITY
BIG
WITH MARK STRICKSON AS TURLOUGH

AUDIO DRAMA Big Finish
RELEASED November 2005
FEATURING The Fifth Doctor and Turlough
SETTING Twenty-first-century Moscow, the planet Ember
STARRING Peter Davison, Mark Strickson, Eve Polycarpou, Maitland Chandler, Michael Cuckson, Natasha Radiski, Oleg Mirochnikov, Max Bollinger, Dominika Boon, Billy Miller, Marq English
DIRECTOR Gary Russell

In Russia, later this century, the Somnus Foundation promises that humanity will evolve into a godlike, infinite power that will span the stars. But the Doctor knows another fate for humanity: to struggle for their very existence-, and carve an empire from an unforgiving universe. He has seen it with his own eyes. Which future beckons? As time fractures, the Doctor and Turlough are pivotal in the chaos. Beneath the towering Somnus headquarters, in Moscow, a conspiracy of eternal proportions nears fulfilment...

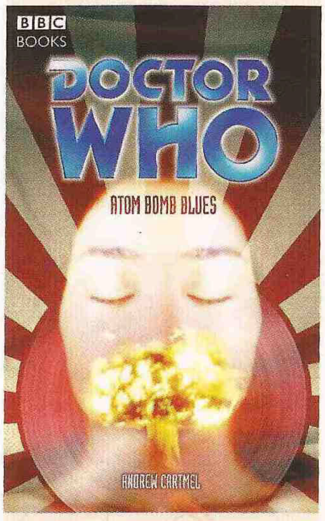


DOCTOR WHO:
TRAVELS IN TIME AND SPACE

THREE-CD SET | BBC AUDIOBOOKS | £13.99 | NOVEMBER

William Russell reads *Doctor Who and the Daleks*, *Doctor Who and the Crusaders* and *Doctor Who and the Zarbi*.

BOOK

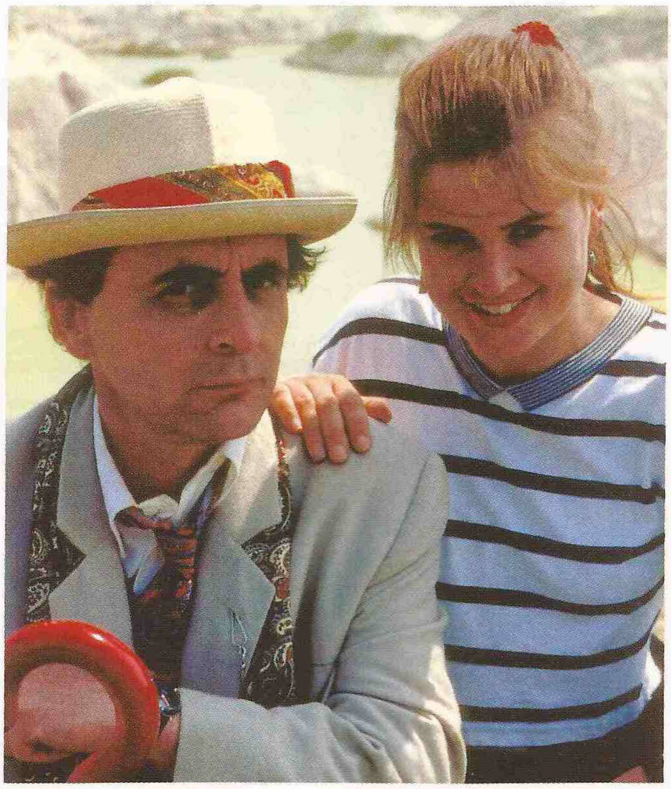


NOVEL BBC Books
RELEASED November 2005
FEATURING The Seventh Doctor and Ace
ENEMY Maybe the Japanese, maybe the people developing the bomb to defeat them...
SETTING Los Alamos, New Mexico, 1945

Los Alamos, New Mexico, 1945. The Second World War is coming to its bloody conclusion, and in the American desert the race is on to build an atomic bomb.

The fate of the world is at stake — in more ways than one. Someone, or something, is trying to alter the course of history at this most delicate point. And destroy the human race. Posing as a nuclear scientist with Ace as his research assistant, the Doctor plays detective among the Manhattan Project scientists, while desperately trying to avoid falling under suspicion himself.

As the minutes tick away to the world's first atom bomb blast, the Doctor and Ace find themselves up to their necks in spies, aliens of the flying saucer variety, and some very nasty saboteurs from another dimension...



Atom Bomb Blues

Written by ANDREW CARTMEL | Preview by DAVID DARLINGTON

HAVING NOT WRITTEN ANY *Doctor Who* for years until his Telos novella *Foreign Devils*, the show's former script editor Andrew Cartmel seems to have opened floodgates all of a sudden. We've recently had *Script Doctor* – a diary of his time on the show – there's another non-fiction book (*Through Time*) to come, and now his first full-length *Doctor Who* novel in nearly a decade.

"The revival of the show itself has led to this," Cartmel admits. "Not so much in terms of increasing my interest, as in providing a market for books on *Doctor Who*. The notion of publishing my memoirs had been around for a while but it was the return of the show that made this a particularly attractive publishing opportunity. Incidentally *Script Doctor* has sold out and there are currently no plans to reprint. So grab it now, if you see it!"

"I pitched Justin Richards assorted ideas over the years," Cartmel reveals, "in a desultory fashion. This one just happened to click. I'd had a lot more experience of writing novels, so the book is more coherent and better paced. I also had a real appetite to write a *Doctor Who* adventure. With my Virgin novels, I was constantly straining against the format – I didn't especially want to succumb to the strictures of *Doctor Who* – but by the time I did *Atom Bomb Blues* I'd written seven novels and a non-fiction book and quite welcomed the notion of a *Who* novel."

> "The 'pulpy' elements come from the book's setting; I was thinking of the pulp sci-fi of the 1940s..."

Atom Bomb Blues seems to be a much less intense and altogether breezier read than his rather bleak work for Virgin back in the day, a sentiment the writer endorses. "It was fun to write," agrees Cartmel, "and thanks for the adjective 'breezier'! That's exactly how I feel it turned out. There's a speed to the narrative, and a lightness of touch in the telling, which are born of self assurance, thanks to all those other books I've written. I'm getting to the level of fluency I've always aspired to as a writer, which means I can express what I want, the way I want.

"The pulpy elements came out of the period setting, as did the jazz music – I was thinking of the the pulp sci-fi of the late 1940s and early 50s, specifically the EC comics. So the inclusion of an alien called 'Zorg', for instance, was consciously a homage to that, although Zorg's physical attributes, and his ship, are very twenty-first century. The name 'Zorg', on the other hand, is of course my riposte to all those ridiculous alien names you get in bad, old fashioned, SF. I like Zorg. It's a shame no one wants to hear his poetry."

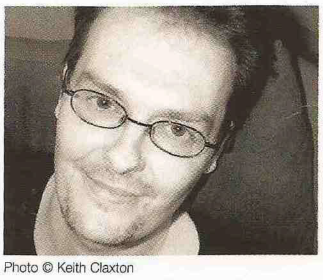


Photo © Keith Claxton

When *Doctor Who* came back to TV this year, it was a rather higher profile series than when Cartmel worked on it. "I've been watching the show," says the script editor of the time, "my favourite being *The Unquiet Dead*. Of course I regret that we didn't have the resources and backing the new series has received. What we *did* have, though, was a freedom and autonomy that people in television today can only dream of. As far as the creative process went, only two people made the decisions: me and [producer] John Nathan-Turner. Once I got John to sign off on something, I could do what I liked – no-one interfered. We may have had a shoestring budget, but we also had total independence."

And *Atom Bomb Blues* will, of course, be the last 'past Doctor' *Doctor Who* novel for some time – the future of the book series being distinctly uncertain, as of this moment. "I had no idea that was the case until after I'd finished the book," Cartmel confesses, "so there's no awareness of that in the text. But in a way, I'm delighted – because it's my best *Doctor Who* book and my best shot, and it also has a built-in elegaic quality. If it does indeed have to be the last in the series, I think it's a worthy capstone." ■

VISA MasterCard **FREEPHONE ORDERLINE** 0800 975 4581

FROM OVERSEAS 0044 207 836 2341

FAX 0207 240 5419

www.scificollector.co.uk

THE STAMP CENTRE
79 STRAND LONDON WC2R ODE

SHOP HOURS
MON - SAT
9.30/5.00

TRADE ENQUIRIES WELCOME

THE GOLD PLATED DALEK COOKIE JAR

LIMITED EDITION

FABULOUS FINISH

JUST £39.95 POSTFREE

TWO NEW REMOTE CONTROL "CLASSIC" DALEKS

THE IMPERIAL DALEK
(exclusive to www.scificollector.co.uk
AND
GENESIS OF THE DALEK
(short availability)
JUST £49.95 + £5 POSTAGE EACH
OR £99.90 POSTFREE THE PAIR

NOVEMBER DELIVERY - PRE-ORDER TO AVOID DISAPPOINTMENT

THE TALKING REMOTE CONTROL DAVROS

CUSTOMERS WHO HAVE HAD THE FLOWN EXAMPLES ARE IN LOVE! THE VOICE, THE ACTION, AND THE STAGGERING DETAIL ARE ALL SUPERB

JUST £49.95 + £4 P&P

THE NEW CHARACTER OPTION RANGE STARTS ARRIVING MID SEPTEMBER: FULL DETAILS ON SITE

PLANET OF THE SPIDERS

DOCTOR WHO
PLANET OF THE SPIDERS

BRAND NEW LIMITED EDITION OF 500
SIGNED BY THE BRIGADIER! JUST £14.95 +£1 P&P

WEB OF FEAR SIGNED NICK & FRAZER

DOCTOR WHO
WEB OF FEAR

SPECIAL EVENT LIMITED EDITION OF
JUST 500 COVERS - JUST £24.95 + £1 P&P

PLANET OF FIRE SIGNED NICOLA

DOCTOR WHO
PLANET OF FIRE

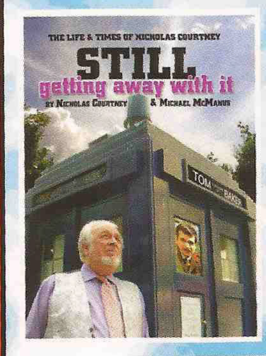
BRAND NEW LIMITED EDITION OF 500
SIGNED BY NICOLA JUST £14.95 + £1 P&P

BY MARK CAMPBELL - SECOND EDITION UPDATED + REVISED TO INCLUDE ALL THE NEW SERIES EPISODES - EVERYTHING YOU COULD POSSIBLY WANT TO KNOW JUST £14.95 + £3 P&P

DIMENSIONS IN TIME AND SPACE
DOCTOR WHO
BY MARK CAMPBELL
WITH A FOREWORD BY
TOM BAKER

★ TOM BAKER'S FINAL MAJOR SIGNING EVENT ★

Tom will be making his last ever public appearance at the BIRMINGHAM NEC at MEMORABILIA on SATURDAY 26th NOVEMBER He will be joined by Nick Courtney and Terry Molloy both also attending on SUNDAY 27th - who will be signing the NEW REMOTE CONTROL TALKING DAVROS. This is an event not to be missed. See you there!


THE LIFE & TIMES OF NICHOLAS COURTNEY
STILL
getting away with it
BY NICHOLAS COURTNEY & MICHAEL MCMANUS

SIGNED BY NICK AND MICHAEL - A SUPERB AUTO-BIOGRAPHY CHARTING THE LIFE OF THE OMNI PRESENT BRIGADIER JUST £14.95 + £3 P&P

THE DOCTOR WHO DALEK WATCH

THIS SUPERBLY DESIGNED WATCH IS A GREAT CHRISTMAS PRESENT LIMITED STOCKS

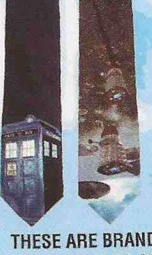
JUST £14.95 + £2 P&P

DR WHO ELECTRONIC BOARDGAME

BBC
DOCTOR WHO
THE INTERACTIVE ELECTRONIC BOARD GAME

JUST £29.95 + £4 P&P

A GREAT CHRISTMAS PRESENT



MAKE SURE YOU'RE PROPERLY DRESSED FOR CHRISTMAS DINNER AND BOXING DAY

THESE ARE BRAND NEW LICENSED TIES, EXCLUSIVE TO SCIFICOLLECTOR JUST £14.95 + £1 P+P EACH OR £29.90 POSTFREE THE PAIR

THE GIANT 4 FOOT INFLATABLE DALEK

BLACK, SILVER, RED OR GOLD - ALL NEW VERSIONS JUST £29.95 + £4 P&P OR £119.80 POSTFREE THE SET OF 4

STOCKING FILLER EXTRAVAGANZA

DOCTOR WHO
ANNUAL 2006
DOCTOR WHO

THIS TRIO OF DELIGHTS PROVIDES THE PERFECT SUPPLEMENT TO THE MAIN FEAST, ALL IN ONE HELPING.

2006 OFFICIAL CALENDAR, ANNUAL AND KIDS FUNFAX ALL FOR JUST £19.95 + £3 P&P

TARDIS KEY

FRONT
BACK
NEW STYLE

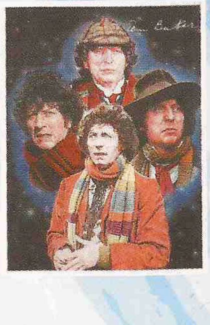
SCULPTURED IN PEWTER, BRITISH MADE AND GIFTBOXED, JUST £14.95 + £1 P&P

THE REGENERATION COVER

DOCTOR WHO
THE REGENERATION

LIMITED EDITION OF JUST 1500 COVERS
(only available unsigned, this is not part of the 13 episode standing order) - JUST £9.95 +£1P&P

INTRODUCING DR WHO ARTIST ~ STEVEN CALDWELL ~



WE THINK STEVEN IS AN EXTRAORDINARY TALENT WHO HAS GRAPHICALLY CAPTURED TOM IN THIS FANTASTIC COLLAGE IMAGE SIGNED BY TOM IN A LIMITED EDITION OF JUST 500 PRINTS - JUST £19.95 + £1 P&P

Star One

A BLAKES' 7 & DOCTOR WHO CONVENTION, 11-12 MARCH 2006

THE SWALLOW HOTEL, STOCKTON ON TEES

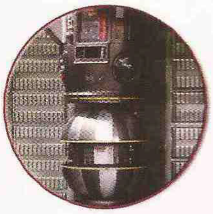
Our Current Line Up of Guests Include

PAUL DARROW

MICHAEL KEATING

GARETH THOMAS

COLIN BAKER


PETER TUDDENHAM

MICHAEL MELIA

STEVEN PACEY

LYNDA BELLINGHAM

JACQUELINE PEARCE

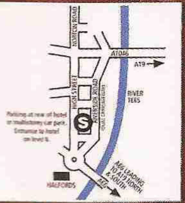
CHECK OUR WEBSITE FOR MORE INFORMATION OR CALL 020 8591 5357
GUESTS APPEAR SUBJECT TO WORK COMMITMENTS
TICKETS MAY BE AVAILABLE ON THE DAY ON THE DOOR

At Star One 2006 we will have many exciting events planned some of these will include;

- Friday Evening Quiz
- Celebrity Photograph Studio
- The Original Coffee Clubs
- Guest Interviews & Panels
- Props and Costume Display
- Autograph Room
- Evening Entertainment
- Saturday Celebrity Dinner
- Official Photographs
- Blakes' 7 Merchandise

Star One takes place at the Swallow Hotel in Stockton on Tees, we have arranged special room rates at the hotel, quote STAR ONE when you book to obtain the discounted rate.

SWALLOW
HOTELS
STOCKTON-ON-TEES



Convention Room Rate:
Includes Full English Breakfast

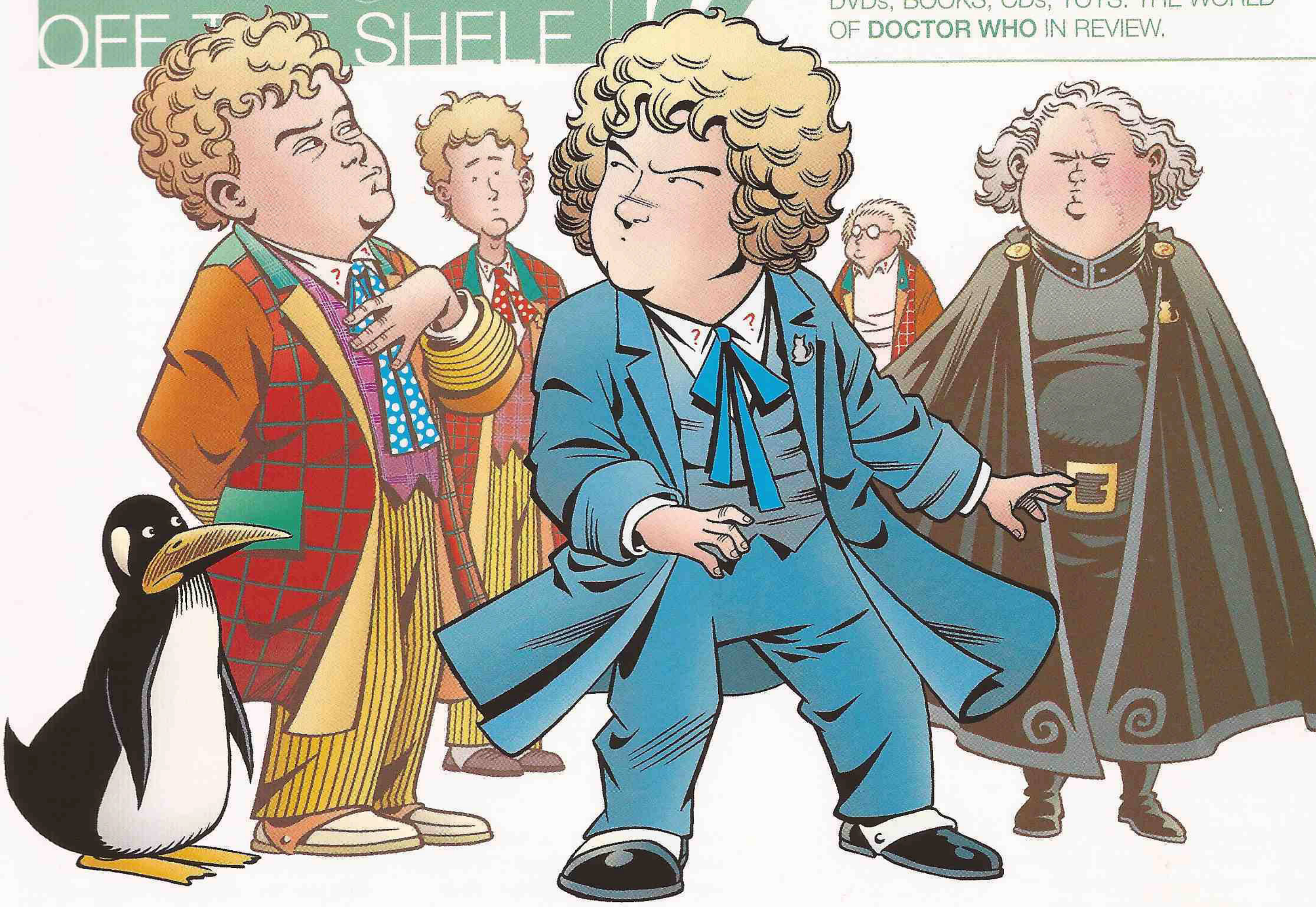
- Twin or Double Room:
  £32.50 per person per night.
- Single Room:
  £55.00 per person per night
- Reservations Hotline:
  01642 679 721

BOOK ONLINE at www.tenthplanet.co.uk/starone or by calling 020 8591 5357

Full Weekend: **£60.00**, Daily Rate: **£37.50**, Under 14 Weekend: **£35.00**, Under 14 Daily: **£20.00**, Student Full Weekend Only: **£50.00**, Celebrity Dinner: **£44.50**.

NEW VENUE

10thplanet 37A VICARAGE FIELD SHOPPING CENTRE, BARKING, ESSEX, IG11 8DQ ¤ TELEPHONE: 020 8591 5357
ONLINE: www.tenthplanet.co.uk ¤ sales@tenthplanet.co.uk ¤ OPENING HOURS: MONDAY-SATURDAY | 9.30AM-5.30PM

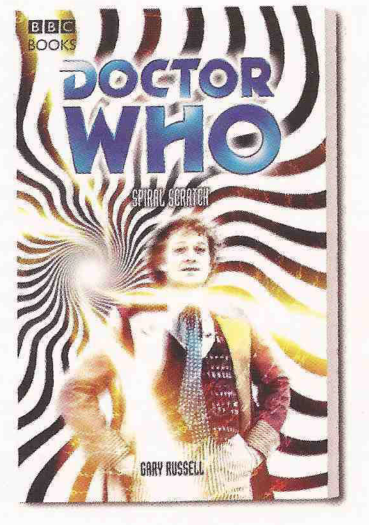


DOCTOR WHO
SPIRAL SCRATCH

NOVEL BBC Books | **BY** Gary Russell
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

WHAT'S WORSE THAN A TEMPORAL anomaly that threatens to destroy the universe? The answer, at least according to *Spiral Scratch*, is a rift in the space-time vortex that places multiple parallel realities in danger. In medieval England, two green children are pulled from a pit. In 1950s Britain, Sir Bernard Lamprey throws a birthday party for his daughter, Helen. In Romania, a professor and his family flee persecution. Halfway across the universe, the Sixth Doctor and Mel visit the Doctor's old friend Rummas in the Library of Carsus, only to discover his corpse. All these events are connected, and it will take all of the Doctor's ingenuity to find the solution to universal apocalypse.

Gary Russell's association with the Sixth Doctor goes back a long way. In one of the first BBC novels, *Business Unusual*, Russell told the tale of Mel's initial arrival in the TARDIS – an event we never saw on television, while a later book, *Instruments of Darkness*, paired audio companion Evelyn Smythe with Mel for the first time. In a way, it's surprising that Russell chose to tell this particular story in print rather than as a Big Finish audio, as the reader gets the sense that he relishes Colin Baker's fruity performance, and has immense affection for Mel. Certainly, *Spiral Scratch* gives us more Sixth Doctor per pound than any other, the multiple universes allowing Russell to not only use the more mellow and personable Doctor from the audio plays, but also to introduce an expansive (and scar faced) version from a dimension where Rome never fell, as well tying up the various 'unbound' Sixth Doctors from plays such as *Real Time*.



The book suffers from some clunky prose and dialogue – flaws it shares with the Sixth Doctor's TV stories. Russell is more comfortable writing soapy characters than pseudo-science: the technobabble he employs to explain the eponymous scratch is headache-inducingly convoluted. Despite this, there are moments of real pathos, particularly when two parents visit the grave of their child. Throughout the book, Russell develops a genuine momentum that keeps the reader, if not hooked, then at least interested right up to the climax (whose similarity to the *denouement* of *The Parting of the Ways* is purely coincidental).

As the last Sixth Doctor novel for the time being, *Spiral Scratch* fairly accurately reflects all that is good and bad about Colin Baker's tenure, with a big, bold plot that has too many ideas vying for space – the alternate realities, the *Da Vinci Code*-style art mysteries, the universe-eating monsters – for any one to develop into anything much. Still, the author can't be accused of lack of imagination – there is more to *Spiral Scratch* than any of the recent Past Doctor books, and it is a great deal more fun and more memorable to boot. A black mark for Black Sheep, though, for producing a cover that looks like it was done by a madman finger painting with his own vomit.

MATT MICHAEL

Illustration
ROGER
LANGRIDGE

GALLIFREY: PANDORA

AUDIO DRAMA Big Finish
BY Justin Richards
PRICE £10.99

PICKING UP WHERE *SPIRIT* LEFT OFF [see **DWM** 361], *Pandora* sees that play's 'broken man' brought back to Gallifrey where the Time Lords seek to identify him. Meanwhile, both K9s are scouring the Matrix for the remains of the Pandora entity, to confine her in a partition with the minds of those other Gallifreyans who have fallen through greed or lust for power.

After the relative calm of the last audio, *Pandora* plunges us straight back into the political manoeuvrings between arch conservative Inquisitor Darkel, who is seeking to undermine Romana's liberal reforms, and the followers of the President. Darkel's manipulation of events has never been more malicious, and the outcome of the play leaves us in no doubt as to where her ambitions lie. More shockingly, one of Romana's confidants is revealed to have an agenda of their own – one that leaves the President terribly exposed.

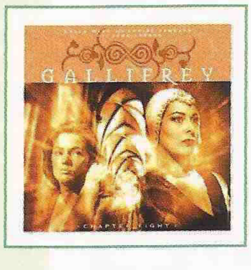
Writer Justin Richards is an avowed Shakespeare fan, and drops in many allusions throughout this breathlessly entertaining play, which sees characters raised to the highest offices one moment, and exiled forever the next, and which has some effective and gruesome plot twists. The revelation of the broken man's identity, the return of Pandora and a surprise betrayal combine to make the final few tracks of the CD riveting.

By the end of *Pandora*, Romana looks increasingly vulnerable and isolated, while Leela's emotions are raw following the return of her husband Andred. Finishing on a suitably downbeat note, this is another fine instalment of a series that's much better than its unpromising source material.

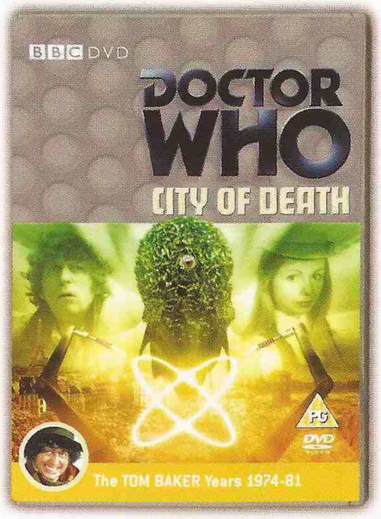
MATT MICHAEL

GALLIFREY: INSURGENCY

AUDIO DRAMA Big Finish
BY Steve Lyons
PRICE £10.99



THE OPENING TRACKS OF THIS instalment lull the listener into a false sense of security, perhaps suggesting that this is going to be another character piece along the lines of *Spirit*. Beginning with a lecture to the first class of mixed Gallifreyan and alien students and continuing with some girly chats between Romana and Leela, who is now teaching at the Academy, ▶



DOCTOR WHO

CITY OF DEATH

DVD BBC DVD | **BY** David Agnew
PRICE £19.99 | **OUT** Available now
WWW bbcshop.com

FAMOUS AS THE FIRST STORY TO involve filming outside Britain, *City of Death* opens with the Doctor and Romana on holiday in Paris 1979 where they become aware of brief time disturbances. After becoming involved with Duggan, a private detective investigating a rash of rare art sales, it transpires that the disturbances are the effects of a primitive time-machine financed by the wealthy Count Scarlioni – in truth a green, spaghetti-faced one-eyed alien called Scaroth.

Splintered into 12 identical versions of himself throughout time, and the rest of his race destroyed when his ship exploded above primeval Earth, Scaroth has been pushing forward human development to save his fellow Jagaroth. With one of his other selves, Captain Tancredi, forcing Leonardo da Vinci to paint six Mona Lisas for Scarlioni to sell in an art scam to fund his project, Scaroth plans to go back in time to prevent the destruction of his ship – thus preventing the creation of life on Earth.

Imaginatively written, well-performed and beautifully made, *City of Death* is a story where pretty much everything works. A lot of the pleasure comes from the twists and turns of Douglas Adams' sparkling script, which starts out like a weird version of *The Time Meddler*, with a stranded alien apparently using time-travel to steal art treasures, and ends up a fight to save the human race from extinction.

There are a few problems. Written with the loosest connections to an unused David Fisher storyline, there are a number of scenes that don't make a lot of sense: Scaroth's face inexplicably appearing in the time bubble of Professor Kerensky's machine and the café artist's odd drawing of Romana with the face of a clock – although the last does at least prompt the Doctor and Romana's visit to the Louvre. Adams also has a bit of trouble getting around the plausibility of Scaroth's strange 'linked' existence. Asked by the Doctor how he communicates across time with his other splinters, Scaroth simply refuses to answer. And if Scaroth is so infinitely superior, why isn't *he* working on his time-machine instead of the clearly muddled Kerensky? Overall, though, none of it really seems to matter that much as the larger ideas of Adams' plot are so completely captivating, it's easy to overlook the occasional loose end.

As for the cast, Tom Baker and Julian Glover stand out. Baker's Doctor is at his manic late-1970s best while Glover's Scarlioni is both arrogant and charming in the way that suits someone who carries a million francs in his jacket pocket and thinks you can sell a Gutenberg Bible "discreetly". Catherine Schell's Countess is a mite underused but plays her handful of scenes well, her exchanges with the Count echoing the ping-pong rapport of the Doctor and Romana. Tom Chadbon makes a nice job of the out-of-his-depth Duggan, making him comic without being irritating, while Lalla Ward's Romana is at her most unflappable. The only weak link is David Graham's Kerensky, a characterisation from the Mad Professor School of Scientists, complete with silly accent.

Like a lot of the best stories, much of *City of Death*'s appeal comes from it looking so different from the stories around it. The Paris location footage is one obvious example, but also the incidental music – Dudley Simpson's elegant, breezy and romantic score for the Doctor and Romana enjoying Paris that grows all discordant in the sinister bits. And then there's the brief TARDIS trips, to Florence 1503 to ask Leonardo about the multiple Mona Lisas, and to primeval Earth at the end, that move the story about a bit in a way that's unusual outside of the location-hopping Hartnell epics of the 1960s.

▶ *Count Scarlioni is revealed as Scaroth, last of the Jagaroth!*

City of Death has worn its 28 years well and unfolds at a pace that easily holds its own alongside the current television series. When it was first screened, the programme was being criticised for too much comedy. The surreal plot about an alien destroying the world via six Mona Lisas and a cameo from John Cleese just seemed to confirm these criticisms. Today, it's precisely these things that make it seem so special.

DVD EXTRAS

The affection in which *City of Death* is held is obvious by the care taken on its Extras. In fact, Jonathan Morris' and Ed Stradling's documentary *Paris in the Springtime* sets a new high standard. Informative, funny and innovative, it's perhaps the first 'Making Of' to actually capture the spirit of the story itself. Morris' script and Toby Longworth's occasionally *Hitchhiker*-ish narration work extremely well and the section that deals with David Fisher's original story *A Gamble with Time*, illustrated in *Doctor Who Annual* style, is imaginative and reveals that a lot more of Fisher's ideas made the final story than is generally thought. The middle goes off on a slight detour to focus on Douglas Adams and his contribution to the series as a whole, where a number of contributors, while praising *City of Death*, question his suitability as a script editor, with new series writer Steven Moffat viewing the post as a 'nuts and bolts' job and not for somebody so in love with ideas. The documentary also talks to actors Julian Glover, Catherine Schell and Tom Chadbon, and makes excellent use of film of Adams himself.

Prehistoric Landscapes and *Chicken Wrangler* (the 'chicken growth' scene within Kerensky's time bubble) showcase the model and FX work of Ian Scoones, the raw footage of the latter set to the original *Grange Hill* music transforming the sequence into a comic masterpiece. *Paris W12*, the raw studio footage, offers a captivating 20-minute look at the recording of the story, the highlight being Glover's somewhat suggestive 'gimbling' scenes as the Captain Tancredi version of Scaroth is contacted by his other selves.

The commentary, from Glover, Chadbon and director Michael Hayes, suffers early on with everyone clearly enjoying watching the story too much, but opens out from Part Two with discussion of not just what's on screen but TV production in general. *Eye on... Blatchford*, a day in the life of Sardoth, second-to-last of the Jagaroth, is Matt West and Robert Hammond's follow-up to *Oh Mummy!*, their spoof film about Sutekh on the *Pyramids of Mars* DVD. This is a longer and more ambitious production, but much less funny than the original.

An excellent selection of Extras and a story which is one of *Doctor Who*'s crowning glories make this an essential DVD purchase for fans old and new.

VANESSA BISHOP

COLIN BAKER in
DOCTOR WHO
THICKER THAN WATER

DOCTOR WHO

THICKER THAN WATER

AUDIO DRAMA Big Finish | **BY** Paul Sutton
PRICE £14.99 | **OUT** Available now
WWW bigfinish.com

'SEQUELS ARE FUNNY THINGS,' SAYS the accompanying booklet to this latest Sixth Doctor audio, before describing at length why 2004's *Arrangements for War* is worthy of following up. What it boils down to is that in the earlier audio, Evelyn fell for Gabriel Woolf's silky-voiced Rossiter and eventually decided, at some unspecified point between the two plays, that she wanted to return to the planet Vilag and settle down with him. Now, the Doctor is prompted by his new companion Mel to drop in on the two lovebirds to see how things are going. Needless to say, with Rossiter's daughter, Sofia, and Evelyn at each others throats over what to do with technology left over from the Killoran invasion, Evelyn suffering from rage-inducing headaches, and something sinister going on under the local hospital, things aren't going well.

Having promised us a meeting between Mel and Evelyn, *Thicker than Water* goes on to squander its biggest selling points, sidelining the characters in favour of a colourless relationship between Sofia and her old flame, Sebastian, and a pedestrian mystery for the Doctor to solve. In so doing, Maggie Stables and Bonnie Langford, both fine actors who have brought so much to these audios, are unforgivably underused, their scenes with each other too brief to allow either to make much of an impact. Even apart, neither character is given much of interest to do. It's particularly disappointing that having set up Evelyn and Rossiter's autumn romance, Sutton barely has the two together. As a ▶

> "*Thicker than Water* is as treacly and bland as its predecessor..."

▲ Inquisitor Darkel (Lynda Bellingham) clashes with Romana in **Gallifrey Chapter 8: Insurgency.**

◀ *Insurgency* threatens to make *Gallifrey* soapier than ever. However, once we start hearing Inquisitor Darkel's poisonous broadcasts, launching Melanie Phillips-style attacks on Romana's decadent leadership, and we learn that in her dreams Romana has foreseen a civil war, it becomes clear that Insurgency is going to see events snowball.

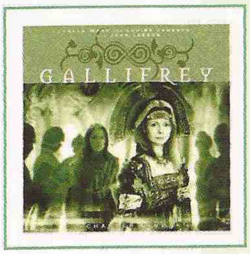
The play's focus on the crumbling relationships between the students at the Academy as a way of highlighting the effects of Darkel's xenophobic tirades is a sound idea, so it's a shame that none of them is anywhere near as interesting as Steve Lyons' divas. Creating mistrust is Darkel's way now, and her fiery confrontation with Romana is a high point of the play. Romana herself, though, is becoming increasingly irrational and hysterical as her enemies move against her.

Consulting the future form of Pandora which tries to tempt her into tyranny, Romana shows a more ruthless streak than we might have expected. Meanwhile Leela, who we might have hoped would act as a restraint on Romana's excesses, has her own problems to face. By the end of the play, things have become very dark indeed and the listener is left anxiously awaiting the final instalment of this ridiculously entertaining series.

MATT MICHAEL

GALLIFREY: IMPERIATRIX

AUDIO DRAMA Big Finish
BY Stewart Sheargold
PRICE £10.99



WITH THE TIME LORD POLITICAL elite turning in on themselves, Free Time agents committing atrocities against alien students and the Pandora entity seeking a way to free itself from the Matrix, the last in the current series of *Gallifrey* sees the events of the preceding four plays coming to a head. Note 'last in the current series' – *Imperiatrix* is very much an end-of-season cliffhanger that, like all the best examples of its type, draws together plot points laid down in previous instalments in a suitably nifty manner whilst pointing the way forward to Series Three.

Imperiatrix has it all – the shock death of a regular character, traitors unmasked and old enemies triumphant. Spanning two CDs, it's arguably over-long, lacking some of the relentless pace of the single-disc releases, particularly during a lengthy middle section that focuses on yet another CIA investigation. However, there are enough neat twists and high camp drama to keep the listener engaged enough to enjoy this in a single helping. ▶

As always, Lalla Ward, Louise Jameson and Lynda Bellingham provide the energy that drives these plays, with Ward's barely suppressed hysteria particularly well put across.

By the end of the play, everything has changed. Gallifrey is besieged by hostile aliens, and consumed by the civil war President Romana has tried so hard to avert. In true *Revenge of the Sith* style, the heroes can only retreat and regroup, and surrender their world – for the time being – to the forces of darkness. It's a fittingly downbeat conclusion to a season that has delighted in exposing the poisonous heart of Gallifrey, and a fine finish to a series of audios that have triumphed over this listener's cynicism towards the source material.

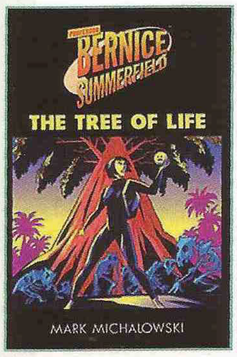
Appended to *Imperiatrix* is an inessential but entertaining 45-minute 'making of' documentary that drops some broad hints for the direction of the next series. I can't wait.

MATT MICHAEL

PROFESSOR BERNICE SUMMERFIELD AND THE TREE OF LIFE

NOVEL Big Finish
BY Mark Michalowski
PRICE £14.99

IT'S BEEN A BUSY TIME FOR BENNY lately, with the archaeologist and one-time print companion to the Seventh Doctor enjoying three audio adventures in as many months. Showing no signs of exhaustion, *Tree of Life* sets her off on another brand new adventure, this time in the form of a full-length novel.



Set on the jungle planet Tollip's World, Mark Michalowski's story opens with Benny setting off on a search for old college acquaintance Liso Fortuna, who vanished after making a major discovery about the planet. Benny's investigations find her friend alive but sharing her mind with the thoughts of a member of a long-dead race who, threatened with a virus, had stored their minds within the planet's intelligent tree-life. Now, with scientists discovering that the trees also hold an 'Elixir of Life' substance, the creatures' extinction is threatened for a second time, and Benny is drawn into a battle between a greedy billionaire and an ancient race's fight for survival.

Despite Benny quipping that the Elixir of Life is a bit old hat, Michalowski's story unfolds into a pleasing and thought-provoking tale that explores several dark themes including the consequences of biological warfare and genetics. At times things can get a little too scientific, and

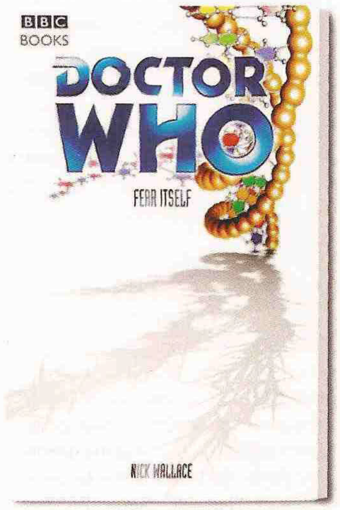
Two people very much in love, yesterday.

result, the listener is never left with much sense of their love for one another, unless he or she recalls *Arrangements for War*. Meanwhile, in a sorry reflection of his two years on TV, Colin Baker gets to wander around in some corridors for episodes on end, barely connecting with the main story. In a play about relationships, the lead characters really ought to spend more time together.

The play never manages to build any energy, and consequently staggers from scene to scene like a drunk searching for the way home before finally giving up and collapsing in a doorway. The denouement is ill thought out, lacking both logic and drama, the glib ending fails to impress, and having Dr Sofia Rossiter perform life-saving brain surgery on her hated step-mother Evelyn (to metaphorically bury the hatchet) is pure *Crossroads*. This fits with the soap opera themes – rekindled romances, heart conditions and villains who rush to explain everything the minute they're unmasked – that drench the production.

Having made such a song and dance about being a sequel in its 'production notes', *Thicker than Water* then goes on to ignore all of the lessons it lists – it's as treacly and bland as *Arrangements for War*. As a result, it's both a poor follow-up – more of a *Deuce Bigalow: European Gigolo* than an *Empire Strikes Back* – and a pretty pitiful play in its own right. That these notes go on to hint at more Vilag plays in the future is almost enough to send this reviewer away to perform an act of Tarantino-style mutilation on his ears.

MATT MICHAEL



DOCTOR WHO
FEAR ITSELF

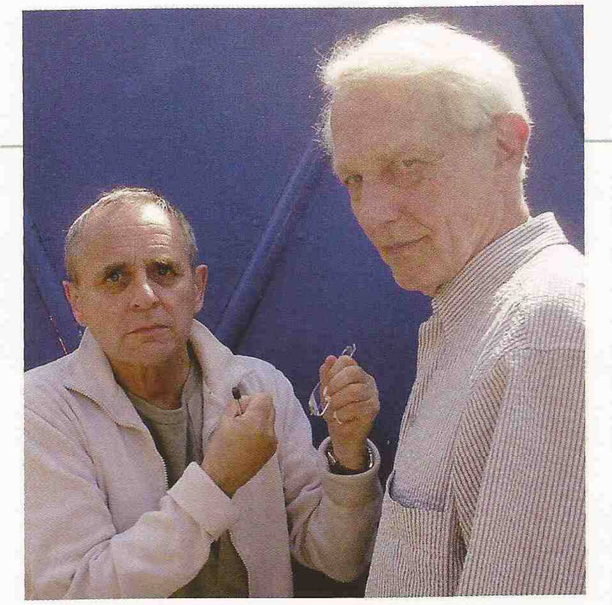
NOVEL BBC Books | **BY** Nick Wallace
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

OLD TIME LORDS, LIKE AGEING ROCK stars, can't resist just one more trip round the block. A few months after what was ostensibly his last adventure, the Eighth Doctor is back for another farewell performance. *Fear Itself* is set well back in the Eighth Doctor's history (for continuity buffs, just after 2001's *Earthworld*), soon after his hundred-year exile on Earth ended and he, Fitz and Anji set out to explore the universe. Dispensing with any lengthy set-up, author Nick Wallace literally plunges straight into the plot, as a battle-hardened Professional soldier and a stowaway Anji skydive through Jupiter's atmosphere to find Farside Station. Four years earlier in mysterious circumstances, the station fell from its orbit above Jupiter, lost with all hands – including the Doctor and Fitz.

From this audacious opening, Wallace develops a story taking in the Doctor and Fitz's investigations on Farside four years in the past, Anji and the Professional's experiences on the fallen space station in the present, and the four intervening years during which Anji has built a new life on twenty-second-century Mars. It's a brave approach, and one that Wallace pulls off flawlessly, right through to a conclusion that encompasses more plot twists than a season of *Lost* without ever losing focus or baffling the reader. Better still, Wallace is masterful at tying together his plot threads – each revelation is subtly signposted, so we're left crying 'Of course!', feeling outwitted by the writer and not cheated.

> "Each revelation is subtly signposted, so we're left crying 'Of course!'"

The three time zones Wallace creates are each skilfully depicted. Farside Station at its height is a bustling, busy place, populated by highly-strung scientists, no-nonsense military personnel and down-to-earth technicians. While the Doctor moves effortlessly between these worlds, Fitz is happiest rolling up his sleeves to muck in with the workers, including Robertson and Arquette, whose emerging romance is charmingly written. Meanwhile, Anji's life on Mars is sketched in well, her ability to translate her bourgeois twentieth-century values to another planet in a different time is in character – she is able to adapt without ever letting go of the trauma of the Doctor and Fitz's apparent deaths. Best of all, the present day scenes on the decaying, Flying Dutchman version of Farside present us with the same characters as before, but at the end of their tether, Robertson and Arquette drifting apart as their makeshift society collapses around them. To distinguish between the three arenas further, Wallace elects to use different

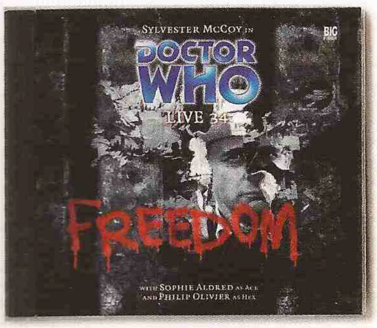


▲ *The Doctor (Sylvester McCoy) squares up to Premier Jaeger (William Hoyland) in LIVE 34.*

tenses to illustrate different times, past and present, with Anji's experiences on Mars presented entirely from her point of view.

With its filmic narrative cleverly interwoven between different times and places, its focus on compelling incidental characters as much as on the TARDIS crew, its grasp of small details, and its convincingly structured world, *Fear Itself* is reminiscent of the better Virgin *New Adventures*. As an Eighth Doctor book, it stands far in front of the pack. In short, this is the best *Doctor Who* novel that has been published for several years, and more or less the finest Eighth Doctor Adventure.

MATT MICHAEL



DOCTOR WHO

LIVE 34

AUDIO DRAMA Big Finish | **BY** James Parsons and Andrew Stirling-Brown | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

A RADIO CRACKLES AS IT CYCLES through music and entertainment stations. Finally, the dial comes to rest on the news channel that provides rolling live coverage of the day's events as they happen. A bomb has exploded in First City, the third terrorist attack in as many days. The colony's leader, Premier Jaeger, is quick to pin responsibility on the Freedom and Democracy Party, but the leader of the opposition, a man with a Scottish accent, says he is totally opposed to any action causing loss of life. As the programmes continue, the tawdry history of Colony 34 is gradually pieced together through interviews with the 'Rebel Queen' known only as Ace, and a Scouse paramedic called Hex.

Recent events have made *LIVE 34* seem more topical than it was when it was recorded, and it would have been interesting to see what – if any – changes the writers, James Parsons and Andrew Stirling-Brown, might have made in the wake of the 7 July London bombings. As it is, *LIVE 34* is a very angry play. If 1988's *The Happiness Patrol* was a critique of the then-Tory government, then *LIVE 34* plays much the same trick on New Labour. Premier Jaeger, all soundbites and smarm, justifies each additional infringement of civil liberties as a necessary evil to protect against 'them'. 'They' might be immigrants, 'they' might be 'crusaders out to destroy our way of life', or 'they' might just be the person who stands up and says no more. The writers lead us into some dark places, with suspicious suicides following in the wake of government disagreements with radio news broadcasters, and terrorist attacks as the pretext to curbing human rights. Ultimately, the play, like the recent *Star Wars* prequels, takes too simplistic a view of the gradual erosion of freedom, showing everything that transpires to be a deliberate government plot rather than good intentions finally leading us to surrender what the terrorists would take from us. It's still stirring stuff, though, from a series that has rarely been so direct in its parables.

The play gives a pretty perfect rendering of the Radio 4 news aesthetic – presenters in the studio, reporters in the field, and special programmes by correspondents. Coupled with superb sound design that features audio dropout and signal interference, and *verité* performances from Andrew Collins, Duncan Wisbey and Zehra Naqvi as the journalists, this is the most authentic sounding Big Finish production.

LIVE 34 is structured in such a way that it feeds the listener just enough information to keep us hooked, without resorting to cheap expository dialogue, and affords equal time to the Seventh Doctor, Ace and Hex. All three regulars give creditable performances, with McCoy closer to his understated best, rather than the words-on-a-page recital he's turned in for other recent plays.

In its 'production notes', *LIVE 34* pretty much apologises for its own success, suggesting that 'experimental audio plays should never become the norm.' Possibly, but on this evidence, we're forced to ask why not? This is the kind of inventive, immensely engaging and relevant play that Big Finish ought to be doing much more of. A triumph for all concerned.

MATT MICHAEL

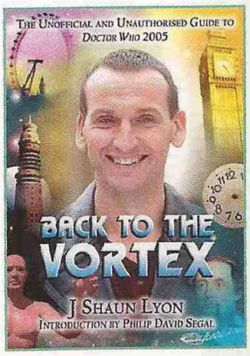
◀ the 'humans vs hammies' action – the name Benny gives to the extinct creatures due to them originally looking like giant hamsters – goes on a bit too long in the middle. On the whole, however, the author writes well for Benny and gets inside her head as she struggles with her conscience over leaving son Peter, and debates which side she should take in the hammie/human argument. In a way, it's a shame the story doesn't use the 'then and now' format of the First Doctor story *The Ark*, as the hammie virus and their original bid to survive would seem to offer just as much interesting material to explore – although the brief flashback we see of their planet, imagined with Teletubbies' bluer-than-blue sky and rolling green slopes, does tend to jar with the rest of the novel.

Following the quick, easy-to-consume audio adventures, with their recent strong *Doctor Who* connections, Michalowski's novel, devoid of any *Doctor Who* crossovers, is something of a throwback and probably one for more dedicated followers of Miss Summerfield. However, those willing to tackle *The Tree of Life* will find most of it a relatively enjoyable climb.

VANESSA BISHOP

BACK TO THE VORTEX

BOOK Telos Publishing
BY J Shaun Lyon
PRICE £30 (ltd edition h/bk)/£12.99 (p/bk)


THE UNOFFICIAL AND UNAUTHORISED GUIDE TO DOCTOR WHO 2005
BACK TO THE VORTEX
J SHAUN LYON
INTRODUCTION BY PHILIP DAVID SEGAL

SINCE THE RETURN OF *DOCTOR WHO* was announced in September 2003, a number of guides have appeared on the market – some are new editions of previously available books and others are new books timed to coincide with the new series, but still concentrating on the stories of the past. *Back to the Vortex* is the first guide to concentrate exclusively on the development of the new series and the Ninth Doctor's adventures.

Back to the Vortex, however, takes a different approach to most guides. Rather than assemble a history from facts and figures and inside information, author J Shaun Lyon charts the creation of the series from the outside looking in, as it was seen through the eyes of its fans, the press and the media. The guide is divided into two equal parts: Part One traces the development of the series as it happened, including chapters on choosing the writers, casting Christopher Eccleston and Billie Piper and the battle to resurrect the Daleks. In keeping with Lyon's approach, these events and others aren't recalled with the rumour-free tidiness of hindsight but how they were reported by the press at the time, or discussed on television or the internet.

Considering how much interest the new *Doctor Who* generated, this is a huge ▶

◀ piece of work. Its compulsion to include absolutely *everything* means we not only get the major news stories but also more trivial mentions of the show – from one-liners on *Friday Night with Jonathan Ross*, to *Dead Ringers* sketches, to questions asked on BBC One's *Test the Nation*.

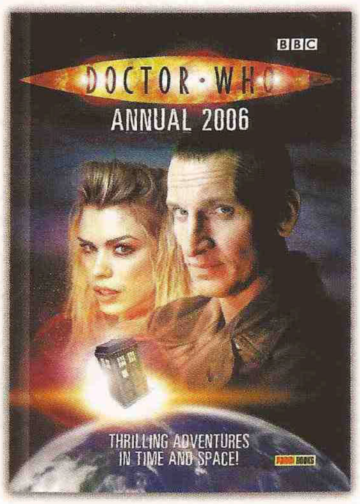
Part Two explores the stories themselves. This part of the book sees each episode discussed first under a series of subsections such as *Character Development* and *The Bad Wolf Arc*, then in a *Themed Analyses* section, and finally in a section of reviews. The *Themed Analyses* section sees Lyon joined by a panel of nine other contributors to look at how each episode rates on or against a particular theme or interest. The themes chosen include style and structure, continuity, the Doctor as a mystery figure and how each episode fares as *Doctor Who* for a modern audience, and as television drama, and as a piece of writing. This section works exceptionally well, with each writer encouraged to view each episode in a different way: *The End of the World*, for example, has one contributor viewing the story as a variation on the time-honoured 'base under siege' storyline, while another focuses on the story's romantic undertones, examining the Doctor's flirtatious relationship with Jabe and scenes that show Rose has a crush on the Doctor.

The review section is handled by Lyon and the same nine panellists, but sadly doesn't meet with quite the same amount of success or variety of opinion. The main problem is that there are just too many voices talking about the same thing. If they agree – as they largely do over episodes *Rose* and *Dalek* – the reviews feel too similar. If they disagree, as they do over *Aliens of London* and *World War Three*, the section suffers from a lack of cohesion.

Both the *Themed Analyses* pieces and reviews were written shortly after each episode was first broadcast, the aim being to record contemporary reactions to the series as it unfolded. Of course, *Doctor Who*'s past is littered with examples of the changing fortunes of eras and stories so only time will tell how *Back to the Vortex*'s opinions will hold up. Lyon calls his book an archive of information, a story told as it happened from the point of view of the audience. It is, however, a story that, at the moment, feels fairly familiar.

Back to the Vortex is a fascinating account of the last two years or so, from Lorraine Heggessey's September 2003 announcement to *The Parting of the Ways* and David Tennant's first "Hello." I suspect, though, the passing of time will make it feel more extraordinary when, like fans of the 1960s who can remember 'Dalekmania', we will be able to look back and say "Yes, there really *was* all that fuss..."

VANESSA BISHOP

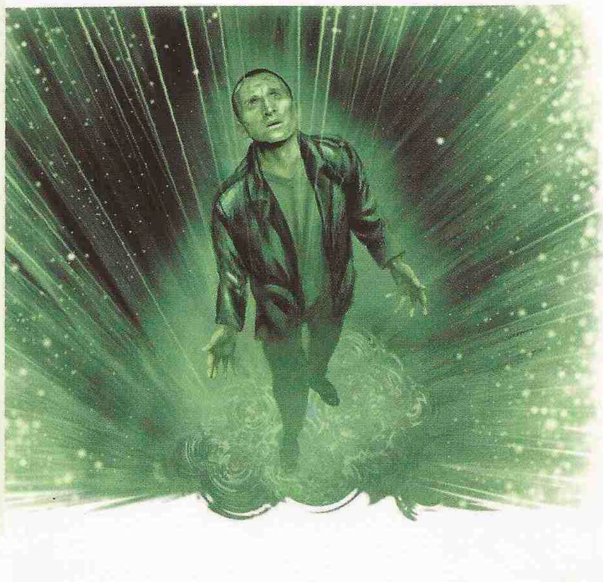


DOCTOR WHO
ANNUAL 2006

ANNUAL Panini Books | **EDITED BY** Clayton Hickman | **PRICE** £6.99 | **OUT** Available now
WWW panini.co.uk

ONE OF THE NICEST THINGS ABOUT having a new series of *Doctor Who* is having an *Annual* back in the shops. Aimed primarily at new and younger fans, Panini's 2006 version retains the traditional mix of features and fiction of the old World Distributors editions, which were published between 1964 and 1985, but without the boring space-fillers on telescopes and satellites, and much closer ties to the Doctor's on-screen adventures with the majority being written by the writers of the latest series.

Phillip MacDonald's *Who's Who?* acts as an uncomplicated introduction to the show, presenting a potted history of aliens old and new and the Doctor's previous eight incarnations, picking up on characteristics that a new audience might recognise in the Ninth. Gareth Roberts' *Inside the TARDIS* covers the ship's history and functions, its changing control room being put down to the Doctor experimenting with a variety of different designs: using the ship's architectural configuration system to swap bits around as if it were a computer program.



▼ *The Doctor encounters the rain of terror! A scene from* ***Pitter Patter****, one of the stories in the new* ***Doctor Who Annual****...*

Illustration Daryl Joyce

Russell T Davies' *Meet the Doctor* is really the story of the Great (and final) Time War that incorporates stories as diverse as *Enlightenment* and *The Web Planet* and, as with his histories in the recent *Monsters and Villains* book, includes information not yet referred to on screen. *Meet Rose*, also by Davies, fills us in more on Rose's background and shambolic love life, including Jimmy Stone, a 20-year-old bass player she dropped out of school for. *Behind the Scenes* is a well-illustrated look at the programme in production, with James Hawes outlining the role of a director, Simon Callow enthusing over his role as Charles Dickens and Russell T Davies recalling how his BBC bosses demanded "More monsters!"

The short stories kick off with Gareth Roberts' *Doctor vs Doctor*, a witty Sherlock Holmes pastiche with Dr Carr as the 'Holmes' figure, that sees the Doctor and Rose burst in at the climax of a murder investigation to inform Carr he's got it all wrong. Paul Cornell's *The Masks of Makassar* is the tale of a mask-wearing, mind-sharing race who turn nasty when the Doctor and Rose refuse to join in. Their adventures in the 'mind world' – "an internet for brains", as Rose puts it – provides the piece with a tense finale.

Robert Shearman's *Pitter Patter* is a surprisingly bleak tale of killer rain and a dysfunctional family who become space colonists in an effort to make a better life for themselves. With some bitter domestic issues at heart, it's the closest to reflecting some of the more emotion-led episodes of the recent series. Steven Moffat's *What I did on my Christmas holidays by Sally Sparrow*, on the other hand, is at the opposite end of the scale. A light-hearted time-loop story, it sees 12-year-old Sally helping the Doctor escape from being stuck in 1985 with the aid of her Christmas homework. Written in the first person, it's the funniest and most heart-warming of the set.

The one comic strip, *Mr Nobody*, a simple but action-packed story by Scott Gray and illustrated by John Ross, tells of a cleaner who conquers his low self-esteem when, transported to a spaceship, he helps the Doctor and Rose defeat the evil, war-like alien Vandosians.

Well-designed and sometimes evocatively illustrated – some of Daryl Joyce's panels for *Pitter Patter* particularly stand out – the 2006 *Annual* is, like the TV series itself, a fine revival of an old format.

VANESSA BISHOP ■

galaxy4.co.uk

drwho@galaxy4.co.uk

OFFICIAL DOCTOR WHO MERCHANDISE SUPPLIERS

REMOTE
CONTROL
TALKING
DAVROS
£49.99 +
£2.50 p&p
SIZE: Approx
6 inches tall

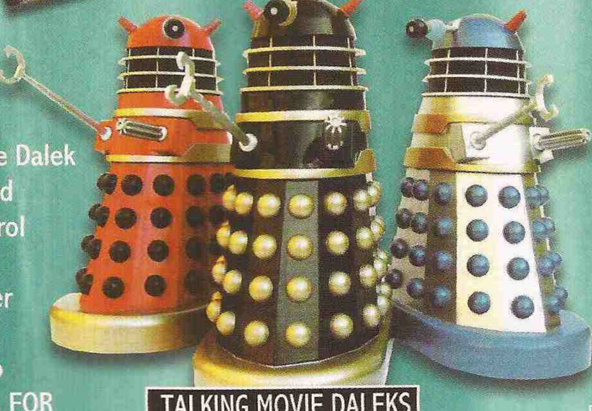
INTERACTIVE BOARD GAME

Interactive electronic board game
£30.00 + £6 p&p

REMOTE CONTROL DALEK

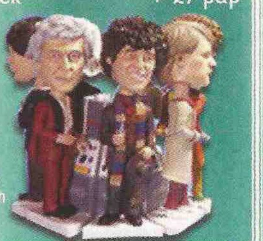
CLASSIC REMOTE DALEKS-NEW COLOURS
12 inch height, flashing lights,
authentic voice, remote control.
White/Gold Imperial Dalek
Gunmetal Grey Genesis Dalek
Limited quantity

Also still available:
Silver or Black
£49.99
+ £7 p&p



Talking Movie Dalek
With Infra-Red
Remote Control
8" tall, Red,
Black or Silver
£29.99
+ £3.50 p&p
ORDER ALL 3 FOR
£90 POST FREE

TALKING MOVIE DALEKS



DOCTOR WHO BOBBLE BUDDIES
Bobbing head dolls approx 8" tall
Doctors 1 to 7 plus K9 £11.99 + £2 p&p each
or order all for £87 inc p&p

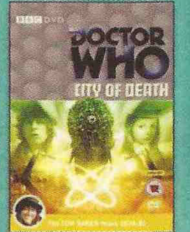
TRAVELS IN TIME
AND SPACE CD Tin
William Russell
reads THE DALEKS,
THE CRUSADERS
and THE ZARBI
£65 + £5 p&p

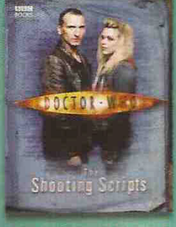
DALEK WATCH

New Dalek Wrist Watch £14.99 + £1.50 p&p

CITY OF DEATH
Double DVD
Starring Tom Baker
£19.99 + 70p

ENDGAME
Six full 8th Doctor
comic strips from the
pages of DWM
£14.99 + £3.50 p&p
(Due Dec)

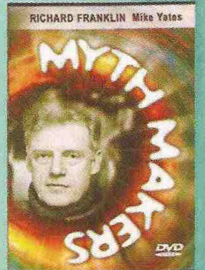




THE SHOOTING SCRIPTS
Shooting scripts for the
new season of Dr Who
£18.99 + £5 p&p Hardcover

JIGSAWS
100 piece (MONSTERS) £6.99 + £2 p&p
1000 piece (TARDIS) £9.99 +£5 p&p

MYTHMAKERS DVDS
The Donald Tosh Team
Rare archive interviews with Donald,
Dennis Spooner & John Wiles et al
Also available:
Nicholas Courtney
Richard Franklin
Warris Hussein
Jackie Lane
Wendy Padbury
All £12.99 & 70p p&p each



NEW SERIES DVD BOX SET
All 13 episodes with 5.1 stereo
surround mix and over 200
minutes of special features -
including a special episode
of Doctor Who Confidential and
a behind the scenes look at
The Christmas Invasion
WITH FREE POSTCARDS
EXCLUSIVE TO GALAXY FOUR

£69.99 POST FREE

2006 CALENDERS
Official 2006 Dr Who
Calendar £7.99
2006 Dalekmania
Calendar £10.99
+ £1 p&p each

BOOKS:
The Legend Continues £20.00 & £6.00
Still Getting Away With It: Autobiography
Of Nick Courtney £14.99 & £2.50 p&p
Dimensions In Time & Space
(revised edn) £14.99 & £3.00
Classified & Quiz Book (2 titles) £9.98 & £2.50
Short Trips 14: Star System £14.99 & £1.50

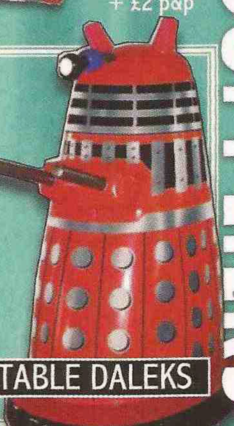
12ft SCARF

12ft striped
scarf (Colours
may vary)
£29.99
+ £2 p&p

NEW COOKIE JARS:
DAVROS, K9
ALL GOLD DALEK
Gold/black DALEK
£37.50 + £6 p&p each

CERAMIC COOKIE JARS

NEW CHRIS ACHILLEOS PRINTS
Full colour A4 art prints signed by artist Chris Achilleos
Crusaders, Dinosaur Invasion, Curse Of Peladon, Genesis,
Sea Devils, Web Of Fear, Space War, Loch Ness Monster
Planet Of The Daleks £10 + £1 p&p per print (up to £4.50)
THE PRICE OF ALL PRINTS WILL INCREASE TO £12 FROM 01/01/06



INFLATABLE
DALEK
SILVER, RED,
BLACK
4 feet tall
£29.99 + £5 p&p
ORDER 2 OR MORE
POST FREE

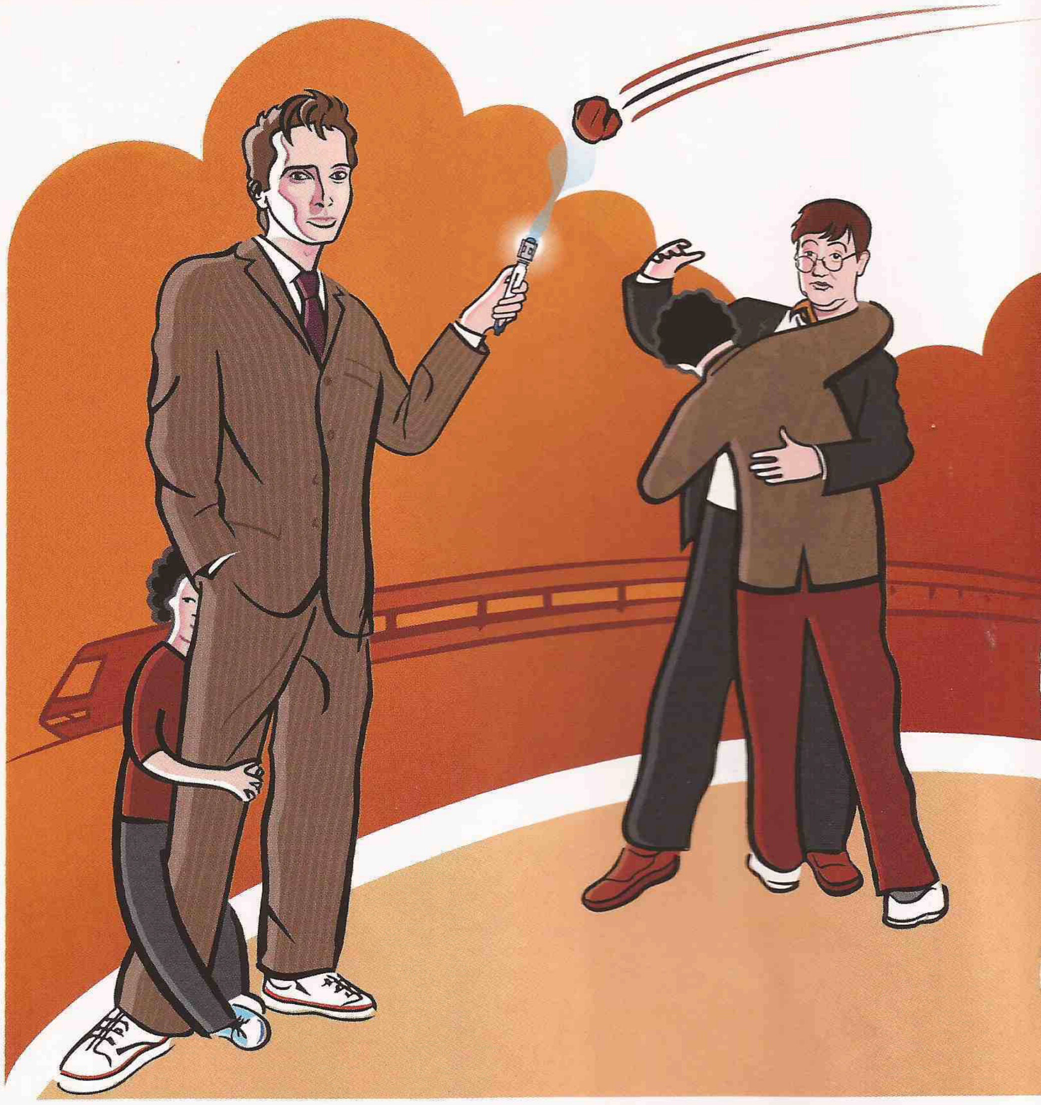
INFLATABLE DALEKS

493 GLOSSOP ROAD SHEFFIELD S10 2QE Tel: +44 0114 2684976 Lo-call 0845 166 2019

Prices correct at time of going to press. Cheques payable to GALAXY 4 We accept VISA, MASTERCARD and SWITCH/MAESTRO. Free Post Offers and P&P quoted is UK only. Minimum order value accepted is £9.98

PRODUCTION NOTES

STEVEN MOFFAT TAKES US BEHIND THE SCENES. AND INTO A MAN'S ARMPIT...



RECENTLY, TO MY OWN SURPRISE – and, I suspect, his – I buried my face in Stephen Fry's armpit. But never mind about that.

I'm on a train galloping home from Cardiff (I always think of trains galloping, sorry, it's my column this issue, I'll write what I like) with my six-and-a-half-year-old son curled on the seat next to me, reading an *Action Man* comic. He's been to the studios to see the Doctor. THE Doctor. Actually, the *new* Doctor. (Blimey, we have new Doctors now. It seems like just the other day, we didn't have any Doctors at all, now we have new ones. Like there's a *supply*! What other show does this? After 16 years, the Doctor is back!! And again!!)

And what you want to know, like we always wanted to know in the long, breathless wait for Da New Guy (11 months for Peter Davison, oh, I remember!) is whether he's any good. Don't know how you grade these things, but here's a judgement. Five minutes after meeting him, my son, Joshua Moffat (6½) attached himself to David's leg, and remained there for much of the day. He doesn't weigh that much, Joshua, and David forgot he was there a couple of times. See if you can spot which takes those are.

Now *that* I call an endorsement. Hitching a leg-lift – that proves the new Doctor's got the kids ("I'm the Lord of Time, hop on!"). And let me tell you, you haven't lived till you've run round a big shed in Wales trying to scrape your offspring off the knee of your childhood hero. Still, leg-hugging is a step up (as it were) from facially penetrating the armpit of Stephen Fry. But you don't want to know about that.

Okay, how's it going, that's your question. Well, Julie Gardner phoned me the other morning, sounding very cheerful. Julie Gardner, sounding cheerful – just typing that turns my blood to ice. Julie's particular specialism – no, talent – no, *enthusiasm* – is Bad News. Oh, can that girl give Bad News. She gives you Bad News, and you thank her, and light a cigarette. Cos it's Bad News with Good Spin. ("Okay, shadow on your X-ray, week to live – but listen, I've made a few calls, *and it isn't gonna rain the whole time!!*)

But this time. Oh, this time. Excuse me if I get a little vague here but there was this scene in my new script, and not just any old scene, but the climactic scene. And in it there's a thing. With a thing on top of thing. And the two things go right through another thing. We're talking big-style thing-on-thing-through-another-thing action here. The works, kiddo. And it's really dead important, it's the big moment, it's what everything's building towards. It's *vital*.

"MY SON, JOSHUA, ATTACHED HIMSELF TO **DAVID TENNANT**'S LEG AND REMAINED THERE FOR MUCH OF THE DAY..."

And you know what? After weeks and weeks of trying, *they can't do it*. Not even a little bit. That's what Julie's telling me. We've got to lose the thing ("But isn't it sunny today?"). And the thing on top of the thing ("Aren't phones *marvellous*!!"). Maybe we can keep the third thing, but it won't be the same without the first two things – you know how things are ("We've got our health, that's the main thing!"). We're one day into shooting, I haven't a clue how to rewrite this. This is a plain, straightforward disaster ("Opposable thumbs, aren't they *brilliant*??").

Illustration
BEN
MORRIS

I take the news like a man – I burst out crying and start blaming people. But this is *Doctor Who*, it happens all the time, and I spend the next two days rewriting. Endless phone calls with Helen Raynor, endless brilliant suggestions (her) and crying (me.) And somehow, at the end of it, there's something – not a thing on a thing going through a thing, but *something*, and it's not half bad. And there's some good new jokes, and I'm starting to feel okay. Which is good, cos when I'm finished it's time to get on a train and take my son to meet the Doctor! (A long promised trip, how I got him to behave on holiday!) And, oh, how he loves it! He hides behind my legs when I introduce him to Sophia Myles (Lady Penelope!). He runs and hides in the police box when I introduce him to Billie Piper. And when I lead him on to the TARDIS set and show him to the console, I look round and he's just gone. Bolted! Straight back out the doors, like Rose in the first episode. The real, actual TARDIS – too much!

TOWARDS THE END OF THE DAY, Phil Collinson and Russell T Davies appear, all sombre and taller-than-me, and ask me to step out into the car park with them. Remember that scene in *Goodfellas*, when Joe Pesci thinks he's going to be a made man? Bit like that. I'm not saying they were planning to shoot me in a garage, but it's a script meeting, they can go either way. So I'm standing there in the car park, and they're telling me they've got news. News, I think! It's a solemn moment – it can't be good news, can it? But if it was bad news, where's Julie? Julie would be here! Maybe there's worse news for someone else and she's busy with that. ("There's an asteroid coming, going to wipe out all life on Earth! But you don't have to worry about it, look at this X-ray!") Still, they've got their serious faces on, and we're not exactly on the brink of a group hug...

Now hugging! I hate to digress, but where did all the hugging come from? Have you noticed there's too much hugging these days? And emotions, there's a lot more emotions now too! There's a new one every week, you can't keep up! Back when I was a kid, there wasn't any of this hugging and emotion – just curt nods, firm handshakes, and maybe on your birthday a bedtime story. A stern, sensible world with no – absolutely *no* – hugging. But nowadays, oh dear God! Just the other day, all the *Who* writers were meeting up in the Ivy for a meal and what I hoped would be an orgy of glancing, nodding, and surnames. But, oh no, not these days! We're all standing there, just inside the doors, and Stephen Fry is the last to arrive. And horror of horrors, Matt Jones is hugging him. *Hugging* him. Now the way things are, the way we're all standing, I'm going to be the second one to greet Stephen, I'm next. And I'm not any good at hugging. I can do you a mean handshake, but if there's hugging, my spine locks and I'm a heartbeat from screaming "Stop touching me, police, police!!!" But with the Jones/Fry hug already established, would a handshake seem unfriendly? Standoffish? With only nano-seconds to think, with Stephen already looming towards me (and oh my God, he's tall), I go badly wrong. I make the number one social mistake of the easily embarrassed. I panic-hug. With a suddenness born of terror, I fling my arms around as much of Stephen Fry as I can encompass, and hug like a drowning man. I feel him reel from the sudden impact – and then freeze like a polite Englishman in the grip of an inflamed orang-utan. And there I am, face in the armpit of Stephen Fry. And I kinda sorta freeze in there. Cos I've got no idea where to go with this. It's not what you do, is it? It's not a proper restaurant greeting! You don't say "Hi Stephen, great to be working on the same show as you, let's have a niff of your pits!" It's not done! "Your oxter, my face, the night is young!" No, no, *no!!*

After several hours (possibly seconds) Stephen politely disengaged himself, and I spent the rest of the evening in state of clenched embarrassment, which took a little over a foot off my height. So night-out wise, about average, really.

But never mind about that. I'm standing in the car park with Russell and Phil, and there's news.

"After weeks of looking," says Phil, gravely, "we've found your thing."

"Yes," says Russell, "Phil has found you a thing. He's a marvel."

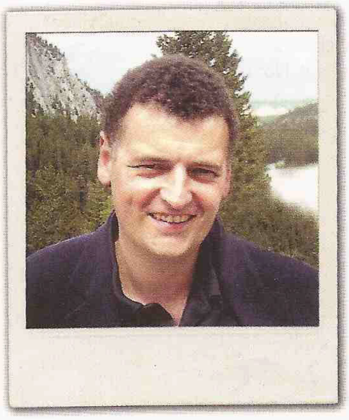
"A thing on a thing?" I ask, "Through a thing?"

"All things," nods Phil smiling.

And for the very first time in my life, unexpectedly in a car park in Wales, I have an urge to hug someone.

AND HERE I AM, WRITING THIS ON a galloping train (shut up, my column, write what I like) back to London. My script, after several days of rewrites, is back exactly the way it was. Thank God! Thank Phil! And thank a lot of people who work way too hard! *The Girl in the Fireplace* – I like the title, so tough. If you don't, you got off lightly – it used to be *Every Tick of my Heart*. Then, briefly, *Reinette and the Lonely Angel*. There was a whole draft that was, boringly *Madame de Pompadour*. I'm telling you all that, confident in the knowledge it tells you nothing at all.

So to make up for that, here's three words from the script: "she", "kisses" and "him". ■



NEW TITLES FOR CHRISTMAS FROM

DOCTOR · WHO MAGAZINE

DWM SPECIAL EDITION #12

IN THEIR OWN WORDS: 1963-69

The first in a three-volume complete history of *Doctor Who* – told in the words of the people who were there! Taken from 25 years of **DWM** interviews, this indispensible compendium tells the story of the show's creation from a totally new perspective!

OUT 17 NOVEMBER 2005 | 100 PAGES | £5.99 | $11.99

THE COMPLETE EIGHTH DOCTOR COMICS VOL 1

ENDGAME

The first of four bumper graphic novels collecting together the Eighth Doctor's complete run of comic strips from the pages of **DWM**. Featuring the strips *Endgame, The Keep, Fire and Brimstone, Tooth and Claw, The Final Chapter, Wormwood, A Life of Matter and Death*, and *By Hook or By Crook*, all digitally restored, plus 18 pages of bonus material!

OUT NOVEMBER 2005 | 228 PAGES | £14.99 | $24.95

Available from

WHSmith

and all good retailers!

BBC AUDIO

THE HITCHHIKER'S GUIDE TO THE GALAXY: THE COMPLETE RADIO SERIES

42
DON'T PANIC!
DOUGLAS ADAMS
THE HITCHHIKER'S GUIDE TO THE GALAXY
THE COMPLETE RADIO SERIES
SECONDARY PHASE
PRIMARY PHASE
3 x CD

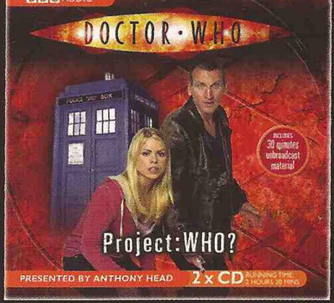
- For the first time ever, all five Phases together on CD
- Plus bonus disc of archive feature programmes
- Nearly 15 hours of listening

DOCTOR WHO: TRAVELS IN TIME & SPACE

DOCTOR WHO
TRAVELS IN TIME & SPACE
DOCTOR WHO AND THE DALEKS
DOCTOR WHO AND THE ZARBI
DOCTOR WHO AND THE CRUSADERS
READ BY WILLIAM RUSSELL
5 x CD

- Doctor Who and the Daleks; Doctor Who and the Zarbi; Doctor Who and the Crusaders
- Read by William Russell
- With music, sound effects and bonus interviews
- Numbered limited edition

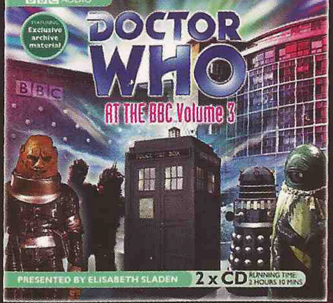
BE AMONGST THE STARS THIS CHRISTMAS



BBC AUDIO
DOCTOR·WHO
Project: WHO?
INCLUDES 30 minutes unbroadcast material
PRESENTED BY ANTHONY HEAD
2 x CD

DOCTOR WHO PROJECT: WHO?

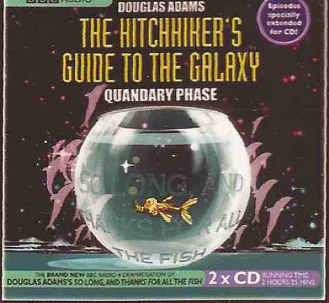
The inside track on the new series



BBC AUDIO
FEATURING Exclusive archive material
DOCTOR WHO
AT THE BBC Volume 3
PRESENTED BY ELISABETH SLADEN
2 x CD

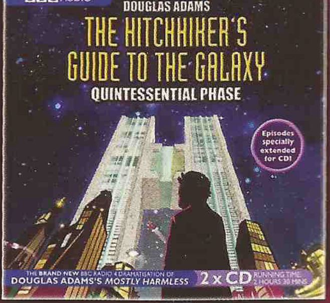
DOCTOR WHO AT THE BBC VOLUME 3

Presented by Elisabeth Sladen



BBC AUDIO
DOUGLAS ADAMS
THE HITCHHIKER'S GUIDE TO THE GALAXY
QUANDARY PHASE
Episodes specially extended for CD!
SO LONG AND THANKS FOR ALL THE FISH
DOUGLAS ADAMS'S SO LONG, AND THANKS FOR ALL THE FISH
2 x CD

The penultimate radio series!



BBC AUDIO
DOUGLAS ADAMS
THE HITCHHIKER'S GUIDE TO THE GALAXY
QUINTESSENTIAL PHASE
Episodes specially extended for CD!
DOUGLAS ADAMS'S MOSTLY HARMLESS
2 x CD

The journey ends! Or does it...?

3 for 2 on all audio at WATERSTONE'S